



now then

Nicolò Canova / Mike Berners-Lee / Kate Tempest
A Magazine for Sheffield / Issue 139 / FREE

Nicolò Canova

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Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors – nowthenmagazine.com/sheffield/get-involved – and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact emma@weareopus.org.

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NOW THEN #139, OCTOBER 2019 ONE WEIRD TRICK

5. LOCALCHECK

A Hostile Environment in Sheffield?

7. BRING BACK OUR BUSES!

Help ACORN Fight for Truly Public Transport

10. MIKE BERNERS-LEE

A Handbook for the Make or Break Years

12. HEALTHWATCH

Planning Health Futures

14. FINDING HOPE

Tackling Barriers to Action on Climate Change

18. FOOD

A Taste of Nepal

22. WORDLIFE

Mary Carr / Treat Your Shelf / And Other Stories

27. MORLEY'S FUN PAGE

One Weird Trick

35. FEATURED ARTIST: NICOLÒ CANOVA

Reaching Your Inner Child Through Art

39. MUSIC

Being The Cowboy

40. LIVE REVIEWS

Robbie Thompson / No Bounds 2019

41. LIVE PICKS

Gig Listings by Sam Gregory

EDITORIAL

Thanks to everyone who came down to the Now Then writers' social at the Dev Cat last month. It was great to meet you and hear all your great ideas for future articles, and we're already planning another one for before Christmas.

If you've never written for a magazine before but you're interested, get in touch with me or just come along to the next social to put a face to a name.

This month we've got a feature from Turin-based multidisciplinary artist Nicolò Canova, interviews with poet-MC Kate Tempest and carbon footprint expert Mike Berners-Lee, and articles on buses, climate lobbying, migration and plenty more to boot. Enjoy.

SAM

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42. RECORD REVIEWS

Bodach / Mr Ben and The Bens / Wil Bolton / Richard Dawson

44. KATE TEMPEST

Ever Thirsty – And Still Holding Her Own

46. HEADSUP

Coyote Records

50. FILM & STAGE

Ad Astra / Work In Progress / Film & Stage Listings

54. SHOUT OUTS

Sheffield Philharmonic Orchestra / Cavendish Cancer Buddies / Dry Wit / Uni of Sheffield Concerts / Gatling Guitars / Festival of Debate 2020

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LOCALCHECK

A Hostile Environment in Sheffield?

Sheffield City Council's near-death experiences continue, from the tree protests to the battle over the 'strong leader' model, which caused resignations at cabinet level last month and which has triggered an upcoming referendum on how the Council is run. They're amazing times we're living in, but we can't let bad news be buried as a result.

It has emerged that the Council has accepted funding from the government's Controlling Migration Fund (CMF) to investigate "private rented property linked to recent migration into the city," according to the Council's funding application. Private Housing Standards (PHS) officials will investigate households, with intelligence officers building a database of properties. Using the 'foot in the door' provided by recently implemented Selective Licensing schemes in the south and

have already risen six-fold in recent years in Sheffield, from 67 in 2010 to 420 in 2013-14, according to South Yorkshire Migration and Asylum Action Group (SYMAAG).

Once 'hotspots' of criminality and neglect are under the caring, glaring spotlight of this multi-agency approach, the hoped-for result is harmonious communities. Why didn't we try this before?

Such grants give lightsaber powers, but they're a double-edged sword in the hands of the Council, because Her Majesty's ministers may want trial data to use elsewhere. The final report will go into the evidence base for central government's 'hostile environment' approach to people without leave to remain in the UK. According to the application, the programme involves the Council working with Border Agency Immigration Compliance Enforcement locally.

Sheffield City Council did not respond to an invitation to comment on its CMF funding, but SYMAAG researcher John Grayson told Now Then that after a protest held outside the Town Hall on 19 September, Councillor Paul Wood, Cabinet Member for Neighbourhoods and Community Safety, apologised for the language used in the funding application and said he would take a recommendation to cabinet that Sheffield City Council joins 11 other Labour councils which have committed to not pass on the details of any individuals to the Home Office without their consent.

Let's hope this isn't a project that only works if everyone involved is well-meaning, because these areas will feel the spotlight of surveillance and it's already causing uneasy feelings. Absolute power to investigate can bring corruption, data theft and all sorts of misuse of information.

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symaag.org.uk | alt-sheff.org

EXTINCTION REBELLION

Globally from Mon 7 Oct

This month Extinction Rebellion starts the second major beat of the drum. Many people are taking two weeks off work to support the message until everyone gets it. Smaller cities like Sheffield have to echo the call. XR Sheffield meets at Union St, if you want to help. xrsheffield.org

HALLAM VEGAN FAIR

Thu 24 Oct | 12-5pm | Hallam Union (HUBS)

Vegan-curious, vegan for life, or mixed grill? This year's SHU Vegan Fair features a fanfare of suppliers new and old, including long-time Sheffield favourites Beanies Wholefoods and No Whey vegan cheese from Barnsley. Check Facebook for more info.

Nicki Couss



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BRING BACK OUR BUSES!

Help ACORN fight for truly public transport

We live in one of the UK's major cities. Decent, reliable, affordable bus services shouldn't be too much to expect and it wasn't long ago that this was the reality. Older Sheffielders may remember the 10p adult fares for which our city was famed and less than 20 years ago adult fares were still under £1. How did it go so wrong?

On 1 September, South Yorkshire Passenger Transport Executive, working with Sheffield's private bus companies, implemented some of the most significant changes to our bus routes in years, resulting in some routes being scrapped entirely and others re-routed, leaving communities without an accessible service. Meanwhile there has been no marked improvement in the quality of vehicles and access remains a real problem for passengers with disabilities.

Since we launched in 2016, ACORN Sheffield have put much of our community organising efforts into protecting private tenants' rights, targeting unscrupulous landlords who have failed in their responsibilities. In collaboration with our branches across the country we have made great advancements for our members. We continue to work in the best interests of our community and as such we are now concentrating our efforts on improving bus services in Sheffield, just as our comrades in Manchester are.

The privatisation of buses was intended to provide the best possible service through allowing private companies to compete for passengers, but since deregulation was introduced in 1986 the result has been the opposite. Bus fares have become disproportionately more expensive whilst whole routes have been slashed, reliability and frequency has decreased, and overall customer satisfaction has plummeted. These new changes to Sheffield's bus services have been met with widespread opposition from the city's passengers, with a petition opposing cuts to routes in Walkley and Gleadless collecting over 600 signatures

before being handed to the Council, with two councillors and a local MP among the signatories.

Under the current system there's no way for us to force bus companies to change. Stagecoach and First, who together run the vast majority of buses in Sheffield, are multinational corporations with revenues many times that of Sheffield City Council. They have proved time and time again their intransigence, verging on open contempt for their passengers; the ten pence rise in fares on the first of April each year makes it abundantly clear who they consider the fools. The intolerable conditions of public transport in our city and the abject refusal of our bus companies to listen to their users have left us with no choice but to pursue a more effective solution.

We want a better system of bus travel for Sheffield that truly works in the best interests of its customers, and that is why we are calling for our buses to be brought under franchise. Whilst public ownership of the buses would be a superior solution, this is banned by current legislation. Franchising - a system in which local authorities set routes, timetables and fares that are then put out to tender on each route - is one of the options allowed under the Bus Services Act 2017.

Franchising would enable the Council or the Sheffield City Region Mayor to take greater control of bus services, reflecting the situation in London, where Transport for London, which is directly accountable to the Mayor, decides what bus services are provided, including routes, timetables and fares. If franchising can work in our capital city, it can work in Sheffield.

We acknowledge that franchising will only make our bus services better if our local authorities are willing to make use of their powers, and so at ACORN Sheffield we have five targets for a final deal that would change how we travel in our city for the better:

- An affordable, flat-rate ticket fare.
- Reliable Sunday and night services.
- Better links between South Yorkshire's regions.
- Protection for bus service workers' rights.
- Commitment to high emissions standards to lessen the impact on our environment.

We want to help make our bus services in Sheffield first-class. If you do too, please support us in our campaign.

Isaac Hanson & Jordan Phizacklea-Cullen

acorntheunion.org.uk





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Photo by Phil Rigby

MIKE BERNERS-LEE

A Handbook For The Make or Break Years

Awelcome sequel to his impactful book, **How Bad Are Bananas?: The Carbon Footprint of Everything**, Mike Berners-Lee's **There Is No Planet B: A Handbook For The Make or Break Years** develops the no-choice imperative to repair the physical damage inflicted by "the era in which human influence is the dominant source of change to the ecosystem", what has become known as the anthropocene.

Speaking to Berners-Lee ahead of his appearance at Off The Shelf Festival of Words in Sheffield this month, we take an

interview pledge to focus on the positives of human possibility to overcome the escalating effects of planetary abuse. This proves simple, because in common with his accessible writing style, in person Berners-Lee is firm, fair and focussed.

In Bananas, the researcher and carbon footprint expert lays out the utility, efficiency and production costs to the planet of over 100 things we buy and do. De-bunking myths with the science behind everything from plastic bags and nappies to the process of ironing, Berners-Lee makes clear that the way we use

such things needs urgent change. His personal favourite is the hand dryer question: Which is best, air or paper towels? (Answer: 'airblade' dryers, which use a strong force blast, but no heating).

This is the powerful message of both books, ramped up in Planet B; unless and until we think differently about the way we use energy, and why, a behavioural model underpinned by science and logic, then reusing your carrier bags will not in itself make a difference. The concept of truth re-emerged frequently during our conversation, showing his unswerving determination that Planet B is designed to make a difference.

In Planet B, he provides the science but, as he so strongly imparts throughout the narrative, facts are only one element of the jigsaw (otherwise, why give power to those who lie and mislead?) Facing the truth about how and why an ever-growing community of disenfranchised people exist is central, be they your neighbour who cannot find care for their elderly relative or a migrant adrift in the Mediterranean.

Science and technology can, and frequently do, work for the good of humanity, but unless those who have the power to choose finally accept, examine and reduce their consumption of fossil-based energy, all the **Star Trek** power sources in the universe will not save us. But ultimately, we can modify both micro and macro aspects of our existence in order to make a difference.

Thankfully, as an architect of this new level of analysis, Berners-Lee can see the signs of productive, game-changing human action which will lead to the necessary "deep system change". The UK, for example, has improved its energy reduction targets,

For him there is no excuse for non-implementation. We just need to dispense with any political ideology which can no longer provide the language of change for its own worth and, in this case, to repair the damage caused. Only when we accept our individual and collective collusion in the damage caused will we be able to take the required leap. "Neoliberalism cannot deliver a sustainable environment." Period.

Haven't we been here before? In the 1980s on every student economic booklist was The Brandt Commission report on global inequality and its prescient warnings. Berners-Lee acknowledges this, but corrects those outcomes now by advising that we focus on inequalities within nations, not only between them.

Our conversation broaches the topic of a global, emerging middle class. If a large part of the world accepts the need for new styles of thinking and lifestyle changes, how will a fast-growing, new consumer group impact on this? Berners-Lee's relentless optimism addresses this.

There is, he believes, nothing pre-destined or automatic about the perceived jump from poverty to consumerism. Western styles of consumerism have not, if you re-frame the narrative, necessarily led to a life of wellbeing. To quote the much-missed Jeremy Hardy, "You spend £25,000 on a kitchen, before you realise that this wasn't the main problem in your life."

To counter any concerns that Planet B is more a spiritual call-to-arms than logical and scientific, Berners-Lee sets the record straight. Whilst being respectful of faith systems in their broadest sense, he recommends avoiding anything which supports deter-

"Corporations can no longer operate solely on the primary profit motive"

a success he attributes to the grassroots protests of groups like Extinction Rebellion and Fridays For Future.

The latter, he maintains, points to the positivity of the young. Unfettered by the current wave of nihilism and apathy in their parents' generation, they are free to think and act spontaneously and with courage. They are part of the scene change, not only due to sheer numbers on the streets, but in their central approach, "their emphasis on truth and respect for all". Maybe such activism has tapped into the experiential part of our material, over-consuming lives.

Mainstream political parties have severely weakened their connectivity with their memberships and the wider electorate. If such mass movements can help us to cut through what Berners-Lee terms "this fog of confusion", then we can do this. Citizen assemblies - or any inclusive engagement model bringing disparate groups together to learn, debate, dissent and share views which are not their own - are part of what he calls the "hopeful experiment".

His favourite word throughout our interview is, thankfully, "doable". He is always cautiously confident that humanity can meet this challenge. The One Planet Living Model, outlined in Planet B, provides the systematic thinking tool, moving all organisations across civic life towards an inter-linking mindset.

Take, for example, the media. Berners-Lee argues that The Guardian's 'Keep it in the Ground' campaign remains an important beacon encouraging fossil fuel divestment. Planet B lists many other feasible, 'do it today' changes, with carbon capture being the vital component. The message is clear: "In the anthropocene era, corporations can no longer operate solely on the primary profit motive."

minism or fatalism at this pivotal point in human history.

We need to concentrate on the primary pressure points, he tells me. We need to reduce our need-greed-want of energy-consuming things and the associated lifestyle, understand the inter-relationship between energy sources, utility companies, vested interests and political ideologies, choose better leaders or - even better - create fairer systems.

There is a total absence of shame-blame in Berners-Lee's stance which will almost certainly ensure that Planet B captures the zeitgeist. He takes people with him. Rather than castigate, he facilitates and invites us to change our views, providing the scientific implications should we choose otherwise. His phrase, "misdirection of attention", is a powerful contemporary version of the historical 'false consciousness' - happy to be fooled because it fits our personal narrative.

And what, of all the aspects of Planet B, does he think is most crucial to run with? "Raise the game on truth," he replies, without a moment's hesitation.

Julia Moore

Mike Berners-Lee speaks at Firth Hall on Saturday 19 October as part of Off The Shelf Festival of Words in association with Festival of Debate. Advance tickets are £8/£7 concessions via offtheself.org.uk.

HEALTHWATCH

Planning Healthy Futures

If you've ever watched **Call The Midwife**, you'll know that health services are always being re-organised.

The NHS's most recent re-organisation is called the Long Term Plan. It's one of the most ambitious plans the NHS has devised and it will affect everyone in Sheffield. This is why Healthwatch Sheffield has got involved.

Healthwatch is the independent champion for everyone in the city using health and social care services, from your GP and midwife to hospitals. Every year we discuss with thousands of people their experience of health and social care. We've found out about the experience of people living in care homes, investigated mental health services, and worked with the Sheffield Autistic Society on how services could be improved. We share these views and experiences with the NHS and Sheffield City Council so they can make improvements happen.

So what's good about the Long Term Plan?

- Increased spending on services in communities, so people get treated at home and don't need to go to hospital.
- Taking action on health inequalities, as in Sheffield there's a gap of nearly 20 years of healthy life between people in deprived areas and those in affluent areas.
- Greater emphasis on helping people not get ill in the first place.

What is Healthwatch Sheffield worried about?

- The plan doesn't say enough about social care - things like help with meals or personal care at home - for older and disabled people, and how it has been cut because central government has reduced its funding to councils. Social care is vital and so is improved funding for councils to make it happen.
- The lack of tough accountability of the health service to local people, and how the good ideas of citizens can be made part of NHS thinking.
- The lack of freedom for local areas to design services with the NHS, so that they work for their populations.

What is Healthwatch Sheffield keeping its eye on?

- The new organisation of the NHS across South Yorkshire and Bassetlaw. Is it accountable? Is it engaging with citizens? Have most people even heard of it? It's called the Integrated Care System.
- Health and wellbeing are created not just by health 'services', but by decent housing, good job and volunteering opportunities, and by family and friends in strong communities. Business, councils and charities all nurture

this environment. How are they part of the Long Term Plan?

- Will the NHS commit to a first preference to public service, not private provision?

Healthwatch Sheffield has been part of a national listening exercise about the Long Term Plan. We went everywhere, from the Moor Market to lots of community meetings, to find out Sheffielders' views. Across South Yorkshire and Bassetlaw every local Healthwatch asked people, "What would you do about healthcare?"

People wanted physical and mental health treatment to be joined up better. Proposals to improve care in the local community got the thumbs up and investment to help people live longer and healthier were supported. All the findings will go to the NHS to help shape the Long Term Plan.

The NHS is one of the great achievements of our country and its future matters, at one time or another, to everyone. The Long Term Plan is trying to work out some of what needs to change, because changing the way services operate and how they are managed is important.

But in the 21st century, the NHS needs to provide top-class care and be a movement that enables us all to flourish.

Judy Robinson is Chair of Healthwatch Sheffield.

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say

If you want to know more or volunteer with Healthwatch Sheffield, visit healthwatchsheffield.co.uk.

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FINDING HOPE

Tackling barriers to action on climate change

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Working out of an office near the station, there is a small and dedicated team of employees and volunteers who work on a unique approach to combat the problem of climate change. Hope For The Future trains ordinary people how to effectively lobby their MPs. In our short existence, the charity has successfully lobbied over 100 MPs, with each subsequently going on to take at least one tangible action on climate change.

It's all too easy to be cynical, not only about tackling climate change, but also about the broader political system we live in. The seemingly insurmountable bureaucracy of central and local government can result in disenfranchisement and frustration when trying to implement change. This is particularly true of climate change, which can feel too big and too distant. Even for those who are engaged in the issue, like the school students leading the youth climate strikes in Sheffield, it can be hugely frustrating when political representatives appear apathetic.

"It's rarely the case that [MPs] just don't care"

It's rarely the case that they just don't care. Rather, MPs are often ignorant of how climate change affects people in their constituency, the risks of it, or even how it works in the first place. Our research has demonstrated that action on climate change has historically been avoided partly because it's scary. It results in panic and, consequently, inaction. But we have also found that it is possible to communicate concerns to your MP in a constructive way. For the few who truly aren't interested in climate change policy, there are ways of framing the issue that appeal to them, particularly by focusing on local concerns. By helping people to understand what motivates their MP to act, a common ground can be found.

The case of Sheffield's Clean Air Zone consultation, which closed on 25 August, is illustrative of this common ground. In Sheffield over 500 people are estimated to die prematurely per year as a consequence of dirty air. Most vulnerable are children, the elderly and those with pre-existing medical conditions. Many MPs and councillors who are not currently switched on to the

dangers of climate change will be receptive to acting on issues like air pollution due to their concern over these social groups. These concerns have in the past resulted in the pedestrianisation of major roads like Fargate, the introduction of 20-mile-an-hour zones, and now the potential implementation of a Clean Air Zone, which would see non-electric commercial vehicles paying a charge to enter Sheffield city centre. It's the convergence of issues and interests which is starting to drive cars out of Sheffield, a significant step in climate change policy on a local level.

Though pollution on the streets of Sheffield is something that local representatives have real power to act on, it often fails to be seen within the wider context of climate change. In our work, we come up against the perception from both MPs and constituents that climate change is exclusively a global issue, with little that should or can be done at a local level. The connection is often not made between issues of polluted streets, fuel poverty or lack of green spaces and the world-changing, fire-raising, flood-inducing, catastrophic impacts of climate change that are splashed over the front pages.

Though constituencies are arguably the bedrock of our democracy, MP-constituent relationships are often mishandled. By understanding MPs as people and emphasising the local challenge of climate change, individuals can begin to implement institutional change within our overwhelming and often frustrating political system. Acknowledging barriers to action and respecting difficulties in engagement makes it possible to fully utilise the democratic systems that were put in place for our representation, something which is hugely empowering.

Georgina Collins

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HOPE FOR THE FUTURE



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A cosy neighbourhood bar, run by two brothers and friends, with a focus on operating sustainably and ethically. We have a broad selection of drinks offerings, from cocktails and fine wines to craft beers and whisk(e)y. The perfect spot to try something new or enjoy an old favourite. If you're hungry, tuck into the ultimate comfort food: a grilled cheese sandwich. See you soon!

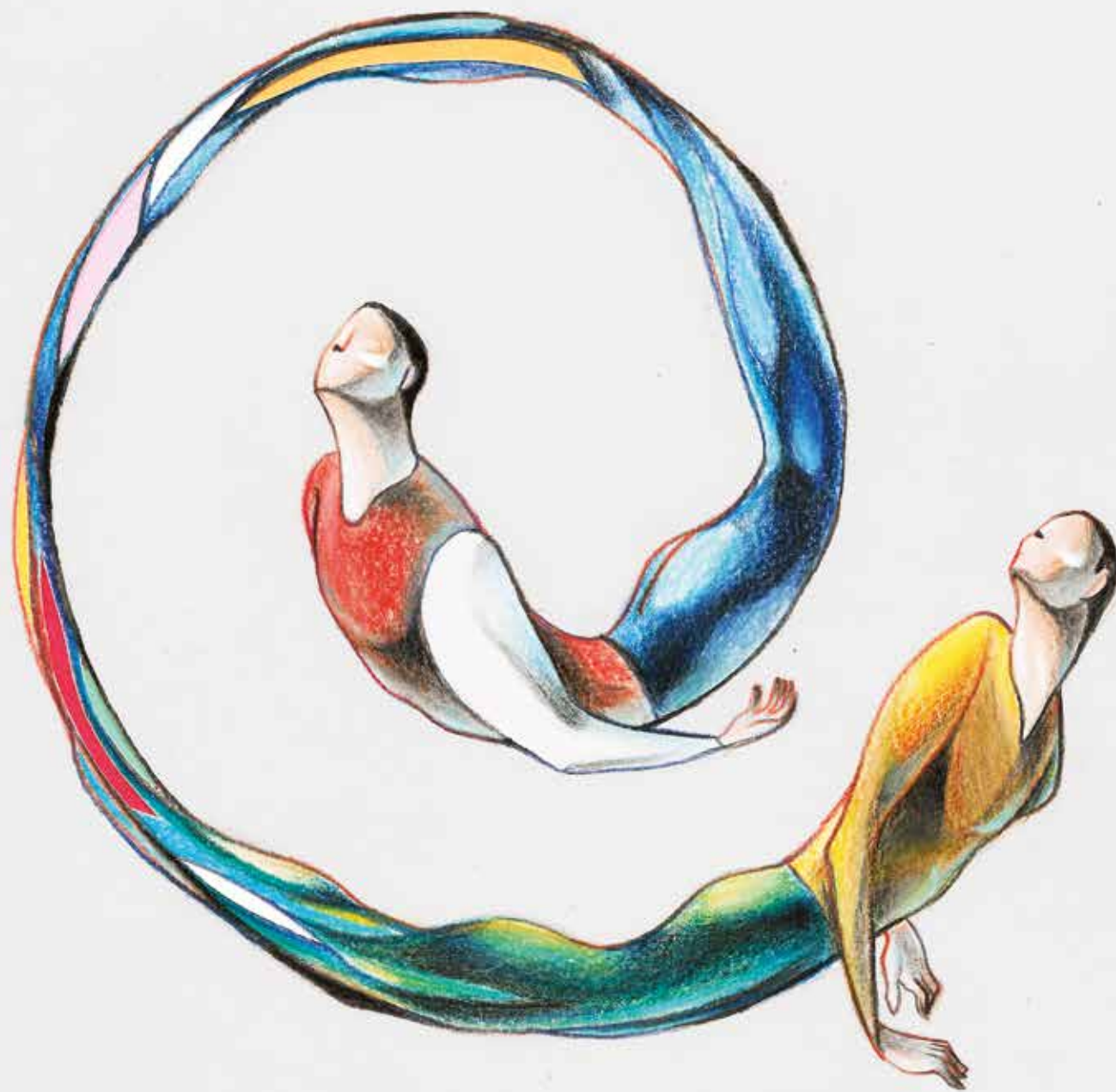
240 Abbeydale Rd, S7 1FL
ig: @deaddonkeybar



NETHER EDGE PIZZA COMPANY

The newest home for our award-winning pizza, our Abbeydale Road pizzeria offers takeaway, collection and delivery, as well as dining in. With indoor and outdoor seating, you can enjoy your meal while taking advantage of our fully-licensed bar, serving craft beer, prosecco, wine and bottled Italian lager.

144 Abbeydale Rd, S7 1FF
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Nicki Couso

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FOOD

A TASTE OF NEPAL

Nepalese food is all about comforting flavours which make the best of fresh seasonal ingredients, like tomatoes, potatoes, cumin, ginger and coriander. Depending on altitude and the remoteness of the region, the food becomes simpler due to what can be grown.

The cuisine takes influences from Chinese, Indian and Tibetan traditions. At the core of Nepalese cooking are rice and lentils, and dal is often eaten daily. The national dish is dal bhat, a lentil soup served with boiled rice and vegetable curry.

In Sheffield, you can enjoy a taste of Nepalese food at Hungry Buddha in the Moor Market.

We spoke to owner Dev Gurung to find out more and to get his tips on making traditional Nepalese dal.

What is it you love about Nepalese food?

For me, it's comfort food and it's about sharing the food memories that I grew up with. It plays an important part in defining who I am. As a Nepali living in the UK, I missed that sincere and humble offering and the community which sharing food creates. Hungry Buddha hopes to bring a little pocket of that spirit to the people of Sheffield, with an honest offering of flavoursome, subtly spiced, fresh Nepalese food, giving you the real Nepalese food experience.

What inspired you to start Hungry Buddha?

I started to cook when I arrived in the UK as I missed my mum's cooking. Her cooking was the inspiration for me and the comfort food I missed.

Tell us about your menu and your ethos.

Hungry Buddha is my interpretation of Nepalese food. It's my food that has travelled with me through my life. It's healthy. There's no ghee, butter or cream. The ingredients are mostly bought in the market and cooked fresh every day.

Community is the philosophy for Hungry Buddha. We want to create a feeling of belonging through food. A community where you can eat fresh, quality food you love, with a regularly changing menu, all provided with good conversation and friendly service.

We offer Nepalese thali, which features rice, dal, homemade pickles, chutneys and a choice of vegan, vegetarian or meat curry, all washed down with traditional

Nepalese tea. Our chapati are freshly made every day too - the perfect complement to your meal.

Can you share any top tips for home cooks wanting to try Nepalese cooking?

Have your store cupboard of spices. In a Nepalese kitchen you'll find cumin, coriander seeds, garam masala, chilli powder, turmeric powder, fenugreek seeds, dried chillies, whole cardamom, fresh ginger and garlic.

Use the market and pick up fresh herbs, spices and other ingredients.

Preparation is key. Have everything ready before you start cooking and your love and passion will come out in the final product.

Finally, what's the secret of dal?

Dal (lentil), bhat (rice) and tarkari (vegetables) is the main staple diet of Nepal. On occasion meat (buffalo, chicken or goat) makes an appearance. Chutney or pickles are brought in to enhance the overall experience. This is what we are trying to bring out at Hungry Buddha.

Nepalese cooking is about the tempering. Before or towards the end of the cooking, hot oil is flavoured with various whole spices - for example, dried chilli, cumin seeds, fenugreek - which gives it identity.

Now that I've disclosed my secret, I'll have to charge everyone who reads this a royalty of £5!

Ros Ayres

nibblypig.co.uk



hungrybuddha.co.uk



NEPALESE DAL

Recipe by Dev, Hungry Buddha

Serves 2

-

100g lentils (toor and red lentils from the Moor Market or Ozmen)

200ml water

A pinch of turmeric and salt

Tempering spice mix:

1 tablespoon oil

1 teaspoon of cumin seeds

½ teaspoon dried chilli

2 cm fresh ginger, grated

1 garlic clove, finely chopped

Soak the lentils - we use an equal amount of toor and red lentils - to loosen the starch. Put them in a pressure cooker and add double the amount of water (200ml water for 100g of lentils). Add a pinch of turmeric and salt and cook for 10 to 15 minutes.

If you don't have a pressure cooker, use a pan. When it boils, remove the top layer of starch. Bring the flame to low, stir the lentils, cover the pan and cook until very tender. Add a little warm water if it looks very dry. For tempering, heat the oil. Once it's hot, add the cumin, chilli, ginger and garlic. Cook for 30 seconds to a minute and add this mixture to the dal. Finally, add additional water and season according to taste.



LaMama

Latin Tapas Bar & Restaurant

CHARITY BANQUET

Sat 19. October @ 7pm. £25pp
Tapas Selection, Drink & Live Music Inc
238 Abbeydale Road, Sheffield S7 1FL
tel. 0114 327 9597

...
This year La Mama is 10 years old, and what a journey it has been. I would like to thank all of my staff and customers for your hard work, support and custom - if it wasn't for you this wouldn't have been possible!

To celebrate and show our appreciation, we're hosting a charity event for the British Red Cross, a charity close to my heart. The Red Cross have supported millions of people in conflict areas and was one of the charities that helped my mother leave Chile during the Chilean coup. Without them I would not have been here today.

Join us on Saturday 19th October for a Chilean banquet and live Latin American music. All ticket sales will go to the Red Cross - you can purchase at La Mama or email lamama.latinreservations@gmail.com - places are limited so please book!

...

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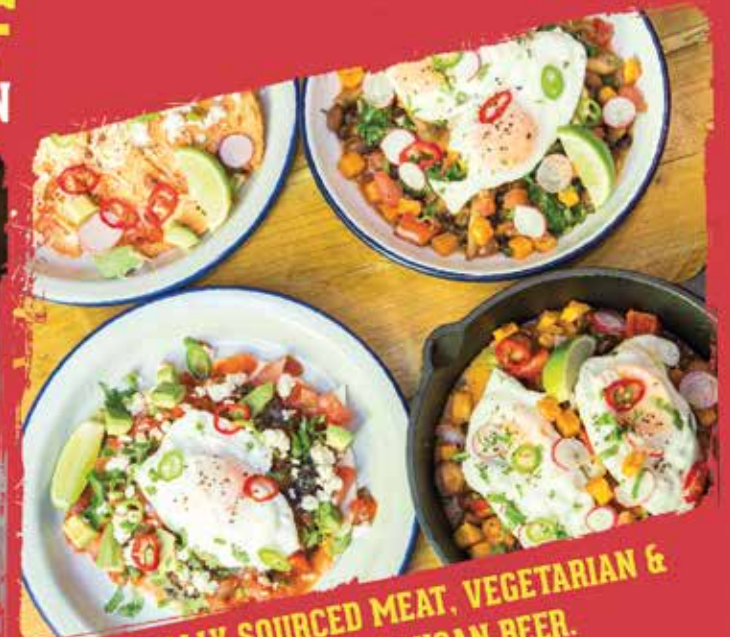


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Nicola Couso

We're mixing things up this month, with a spotlight on two literature organisations in the city who are doing great things.

We're going to be looking at publishing more book reviews, interviews and features across these pages moving forward, so if you'd like to get involved as a contributor, please get in touch.

Wordlife is back with our first event after the summer break and it's Off The Shelf this month, so there is a huge range of literature happenings occurring across the city.

Joe

@WordlifeUK

WORDLIFE FT. ROSIE FLEESHMAN, HELEN RICE & OPEN MIC

Thu 10 Oct | 7:30pm | DINA | £5/£4 concs, or Pay What You Can

We return with our live event series after a summer hiatus. Rosie Fleeshman is the Great Northern Slam Champ. Her debut play, **Narcissist In The Mirror**, has just finished a run at Edinburgh and has been optioned for TV. To sign up to the open mic, email joe@weareopus.org.

KAYO CHINGONYI & WARDA YASSIN

Wed 16 Oct | 7pm | Millennium Gallery | £7/£6 concs

One of the highlight's of Off The Shelf's poetry programme, with Wordlife co-founder Kayo Chingonyi reading from his book **Kumukanda** and Sheffield's own Warda Yassin, recent winner of the Poetry Business New Poet's prize.

MIKE BERNERS-LEE: THERE IS NO PLANET B

Sat 19 Oct | 7pm | Firth Hall | £8/£7 concs

Berners-Lee's book asks us to consider what steps we as individuals can take in the face of climate catastrophe. Presented in association with Festival of Debate. Read our interview with Mike in this month's issue.



Rosie Fleeshman

SPOTLIGHTS



TREAT YOUR SHELF

Treat Your Shelf is a monthly book subscription box focusing on championing the voices of marginalised people. Each month, subscribers receive a paperback book which has inclusivity and diversity at its heart, alongside a selection of indulgent self care goodies and prints from a featured artist.

The business idea came about through my love of books, baths and intersectional feminism. As a bookseller, I spend a lot of time surrounded by and thinking about books, and what I noticed is that the voices being celebrated are disproportionately from people who are white, cisgendered, able-bodied and heterosexual. While these stories are important and valuable, there isn't a representative percentage of diverse voices being advocated for.

Understanding how other people experience the world is

“You can pick up any book and be transported to someone else’s world”

key to being able to empathise with each other and books are the perfect tool for doing that. You can pick up any book and be transported to someone else's world. You can listen to and understand the ways in which they feel empowered or disregarded, and that's a wonderful thing. It's important to me to be able to understand other people and that's what drove this idea. I hope that I can offer narratives that are under-represented and potentially help them reach a wider audience than they may have otherwise.

Last month's book was a stunning debut by Sara Collins called **The Confessions of Frannie Langton**. It's an immensely powerful and affecting novel about minority voices which have too often been silenced. It tackles themes of race, class, sexuality, science and the psychological effects of servitude. A gentle unravelling of deeply haunting events that are far from fictitious, it stayed with me for a long time and left me questioning my own levels of privilege.

Rosy Morris-Roe

treatyourshelf.co.uk



And Other Stories

AND OTHER STORIES

And Other Stories is an internationally-renowned publisher of literary fiction, including many translations. AOS was founded in 2009 in London, but in 2017 they decided to move up North, and now work out of an office at Sheffield Central Library.

Their books are sold and distributed all over the world, selling as many copies in the US as they do here in the UK. Their latest catalogue includes books from authors based in Mexico, Norway, Australia, the Caribbean - and Sheffield, of course.

They are interested in fiction which feels fresh and offers an original perspective. Recent successes include Deborah Levy's **Swimming Home**, which was nominated for the Man Booker Prize. Forthcoming titles include Michelle Tea's **Against Memoir**, “an exuberant guide to the hard times and wild creativity of

“And Other Stories are open to direct submissions”

queer and misfit life in America”, and **England** by Sheffield's own Tim Etchells, portraying a world of “empty tower blocks, 24-hour cyber cafes and bomb sites that holds a broken mirror to England”.

Unlike many other publishers, who only accept submissions from literary agents, And Other Stories are open to direct submissions and their reading groups in other languages give direct guidance to the editorial team on which books from other countries they should translate and publish in English.

There are lots of ways to get involved, from their excellent subscription model, which gets you six books a year, to their annual publishing days, which offer talks and workshops on how to start a career in publishing.

And Other Stories also run the Northern Book Prize, which offers £5,000 and a book deal to the best unpublished work of literary fiction by a writer who either lives in the North of England or has a strong connection to the North.

Joe Kriss

andotherstories.org

SHARROW VALE

WHERE THE ARTISAN THRIVES

MEET INDEPENDENT TRADERS WITH A REAL LOVE FOR THEIR CRAFT AND AN ENTHUSIASM FOR SHARING THEIR EXPERTISE AND PASSION WITH YOU. YOU'LL FIND FINE FOODS AND RARE DRINKS, FRESH FISH AND SEAFOOD, DISTINCTIVE CAFES, CAREFULLY CURATED GALLERIES, RARE AND SECONDHAND BOOKS, CONTEMPORARY DINING WITH LOCALLY SOURCED INGREDIENTS AND MUCH, MUCH MORE AMONG THIS ECLECTIC COMMUNITY OF AUTHENTIC AND INDEPENDENT BUSINESSES.

PORTER BOOK SHOP

With books upon books and every genre covered, there's a bit of something for everyone here. We specialise in Philosophy, Literature History and Film. Second hand books are bought and sold. The Porter Book Shop is a destination in its own right – and one not to be missed!

227 Sharrow Vale Rd, S11 8ZE
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STARMOREBOSS

A boutique and bespoke off-licence offering specialist quality wine, craft beer and intriguing spirits. Experts when it comes to booze, StarmoreBoss can recommend the perfect accompaniment to any meal or occasion. Pop in and say hello!

257 Sharrow Vale Rd, S11 8ZE
ig/tw: @starmoreboss

TWO STEPS

With a reputation that dates back to 1895, you know you're in for a treat at Two Steps. With everything you'd expect from a traditional fish and chip shop on the menu, cash saving specials and extras like mushy pea fritters, this place really hits the spot.

249 Sharrow Vale Rd, S11 8ZE
fb: @twostepsfishandchipshop

OLIVER'S

A contemporary bistro serving gourmet salads and sandwiches at affordable prices. Using the highest quality ingredients and local cuts of your favourite meats, Oliver's has a fresh feel and a welcoming atmosphere. Come along and indulge in brunch, lunch or dinner.

26 Hickmott Rd, S11 8QF
fb: @olivers.sheffield.cafe ig: @oliverssheffield

BILASH TANDOORI HOUSE

Bilash Tandoori House has served the people of Sheffield for 33 years, with a wide range of authentic dishes at great prices. We use the finest ingredients to produce the best in Tandoori cuisine. Our chefs take pride in every meal they serve, which is how they've built such a good reputation over the years.

347 Sharrow Vale Rd, S11 8ZG
0114 266 1746



SOLO GALLERY

Solo Gallery - the turquoise shop opposite The Porter Cottage pub - has been selling interesting art and craft for 14 years. Pottery, textiles, sculpture, jewellery and cards, all made by talented creative types in their sheds, studios and spare rooms. Stock is sourced from all over the UK by one woman and her part-time cat.

281 Sharrow Vale Rd, S11 8ZF
0114 268 0600

SEBASTIAN'S

Celebrating six years on Sharrow Vale Road, this friendly, family-run cafe uses fresh local ingredients to make all their homemade goodies. Take away or relax with quality food in charming and cosy surroundings. Sebastian's offers sandwiches, salads, soups, cakes, brownies and freshly ground coffee, with many vegan options.

345 Sharrow Vale Rd, S11 8ZG
ig: @sebastianskitchen

SILK ROAD GALLERY

The Silk Road Gallery sells vintage textiles and objects, art and photos from India, Tibet & the Lands of the Silk Road. Find them down the cobbled lane between Porter Pets and The Greek Deli.

Open 11:30am-4:30pm, Fri & Sat.
364b Sharrow Vale Rd, S11 8ZP
silkroadgallery.co.uk / 0114 2678222
ig: @silkroadgallerysheffield

MADE BY JONTY

This fine dining gem is the perfect way to enjoy restaurant quality food in a relaxed and friendly environment. Jonty has worked in kitchens across the UK, before opening the doors to Made By Jonty over nine years ago. Good food, done well, made to order.

363 Sharrow Vale Rd, S11 8ZG
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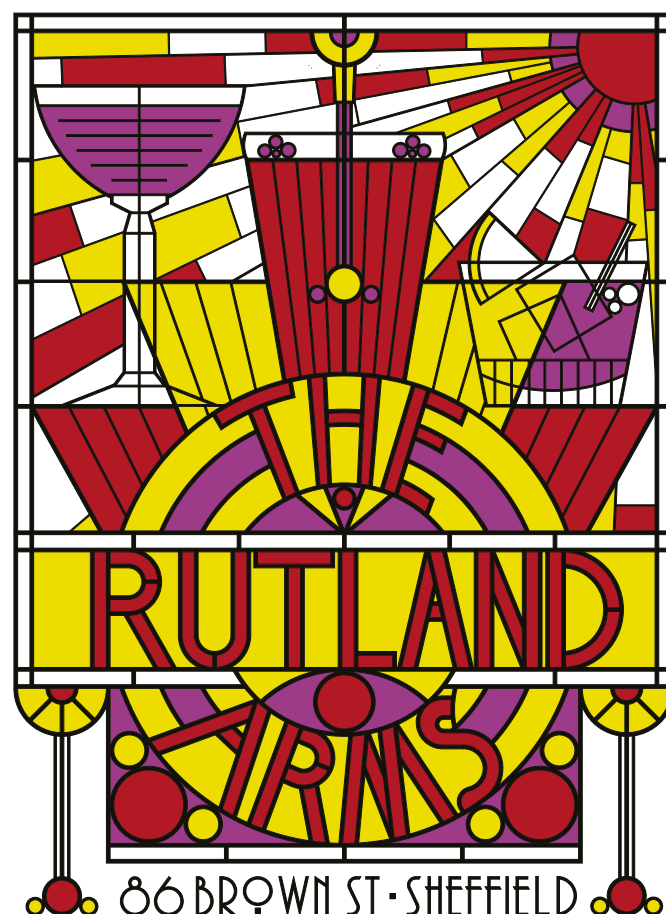
5 Oct • Steel City Brewing 10th Anniversary
 Birthday party for Steel City Brewing with lots of one off beers and maybe a cake

17 Oct • Lambic Bottle Tasting & Festival
 Rare lambic sour tasting of 5 bottles, tickets available from behind the bar or drop us a message

21 Nov • Lervig Tap Takeover & Meet the Brewer
 Huge Lervig tap takeover with 10 lines of big Lervig booze

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October 2019

Wednesday 9th

Collective Arts Showcase - Join us for our first showcase of beers in a variety of styles from the fantastic Ontario based brewery Collective Arts all evening

Thursday 31st

Uncle Rico's Halloween Hootnany - Spooky food, bone chilling drinks, and a halloween themed music board. Food served until 9, booze until 12 and costumes highly encouraged.

Look out for announcements for our 2019 Christmas bookings. Find us on social media or ask at the bar for more information.

0114 272 9003 therutlandarmssheffield.co.uk

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MORLEY'S FUN PAGE

True Fun Will Only Be Possible After The Revolution

PARLIAMENTARIANS HATE HIM!



This provincial 17th century catholic exposes **SHOCKING** method for removing the government from power

Learn this one **WEIRD** trick to see stunning results instantly!

CLICK NOW

ONE WEIRD TRICK

The current set of nightmare Beano offcuts whose tendrils control the levers of this sinking island are the interchangeable faceless representation of primeval class inequality.

Any appeal to the legal constitution created by this archaic class of Victorian gargamels to hoist them out of power is the naive galaxy brain-thinking of remain-or-die centrist Twitter dads. It's the movie logic of whispering a paradox to an enemy robot so it explodes. Sadly, these adversaries are flesh to the core. They are flesh all the way through, mono-substance flesh beasts. Boneless, bloodless. You cut them and they bleed flesh. F l e s h.

government's behaviour is "inherently political" and therefore may not be appropriate to be reviewed by the courts. But even if they do step in, it'll be to the defence of the monarch, the constitutional head of state. Defending one supreme power against another, it was silent during other gross excesses, like the 120,000 deaths linked to austerity. The law is traditionally used to subjugate the disempowered. Every now and again someone grows too middle class to remember that and angrily taps a sign, a spreadsheet, a piece of legislation or a recording of a contradictory statement made on Andrew Marr and expects those in power to look embarrassed in deference to the principles of truth and justice. From war crimes to openly admitting class A drug use in a leadership bid, we do not prosecute the

"The law is only imposed downwards"

I'm writing this shortly after the prorogation and the celebratory gotcha as the highest courts in Scotland rule the move unlawful. Except they don't rule the whole thing unlawful - subverting the ability of the country's elected representatives to navigate the many necessary decisions that would naturally unfold a month before the Brexit deadline - just the means by which the prorogation was carried out. The only thing that has been found illegal was the only thing that I personally don't have a problem with: lying to the Queen. You can lie to the Queen all you want as far as I'm concerned. If there ever was an objective reality, there is no way the Queen has access to it and I'd fight to keep her getting anywhere near it. Reality belongs to the people.

At this point the courts have stayed neutral, saying that the

ruling class. The law is only imposed downwards.

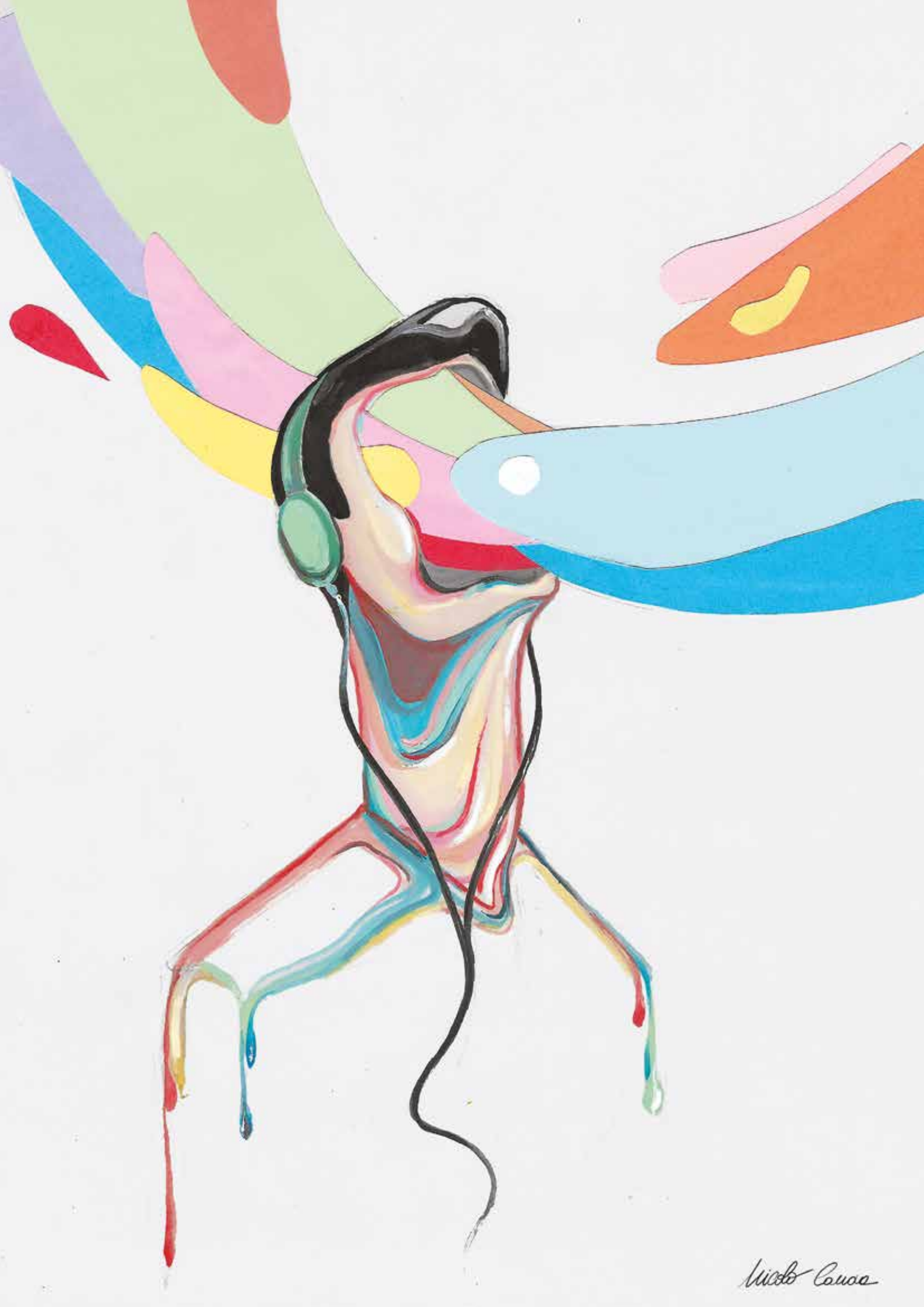
Time was when a monthly deadline was enough to write about some topic and have it relevant by the time of publication. That's not been the case recently so I realise I could be writing something utterly irrelevant to the totalitarian water-world into which it is distributed.

October and beyond will see the current social-political churning enter a frantic spin cycle and it's going to be tiring and overwhelming, but we can't fall for the idea that there's one weird constitutional trick that'll turn the system of vested power against itself. That system is not for you - it is not for us.

Our only concessions are ones we take for ourselves. Also, please remember to have fun and stay hydrated.

Sean Morley is one of half of the Mandatory Redistribution Party podcast.

SEAN MORLEY (@SEANMORL)



Lucy Couss

Kelham Island

ONE OF SHEFFIELD'S OLDEST MANUFACTURING SITES, KELHAM ISLAND HAS UNDERGONE A SIGNIFICANT TRANSFORMATION OVER RECENT YEARS. RECENTLY NAMED BEST NEIGHBOURHOOD IN THE UK, KELHAM ISLAND HAS PLENTY TO SHOUT ABOUT. HERE IS A SELECTION OF INDEPENDENT KELHAM BUSINESSES FOR YOU TO FEAST YOUR EYES ON. ALL WELL WORTH A VISIT!

KELHAM ISLAND BOOKS AND MUSIC

Kelham Island Books and Music (KIBAM) is Sheffield's largest pre-owned book and music shop. Formerly Books on the Park on Ecclesall, we re-located to Shalesmoor on the edge of Kelham Island 15 months ago. In addition to s/h books, vinyl and CDs, we also sell a selection of new books at bargain prices, greetings cards, prints and small gifts.

284 Shalesmoor, S3 8UL
fb/ig: @kelhamislandbooks tw: @Klbooksandmusic



KELHAM DELI & PRODUCE

Kelham Deli & Produce is the new home for fresh food and everyday essentials in Kelham Island - from cured meats, cheese and olives to freshly made deli sandwiches, locally roasted fresh coffee to take away and a wide range of craft beers and selected wines to go. Choose from our fresh produce and weigh and pay dry goods or store cupboard essentials, all plastic free.

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KELHAM ISLAND FOOD TOURS

A new and unique way to experience food and drink in Sheffield, Kelham Island Food Tours take you on a culinary journey, going behind the scenes to meet independent traders and sample some of the best food in the city. Featuring Sheffield's only urban cheesemaker, a bean-to-bar chocolate maker, coffee roasters, bakers, local gin and beer makers, plus independent restaurants, cafes, pubs and bars. Scheduled and private tours can be booked via:

www.kelhamislandfoodtours.co.uk
fb/ig: @kelhamislandfoodtours



THE HOUSE SKATEPARK

The House is Sheffield's finest indoor skate park. Opened by two friends in 1998, we are proud to be skater owned and operated. We also have the only indoor concrete bowl in the North, as well as a fully stocked shop selling skateboard and scooters parts and, let's not forget, the constantly changing street course and some of the oldest street art by renowned Sheffield artists. Drop in and say hi!

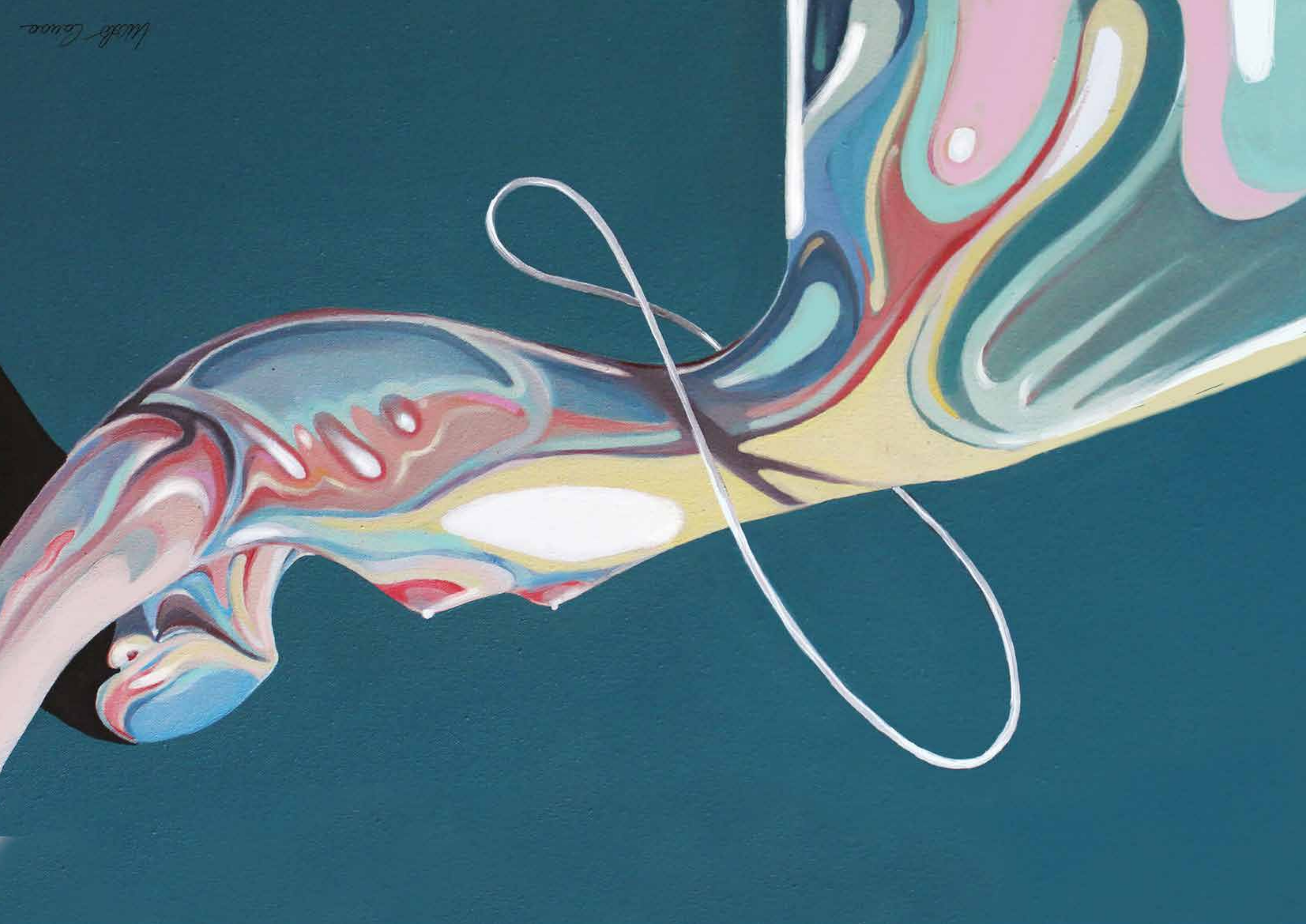
Unit D, Bardwell Road, S3 8AS
www.thehouseskatepark.co.uk
ig: @houseskatepark



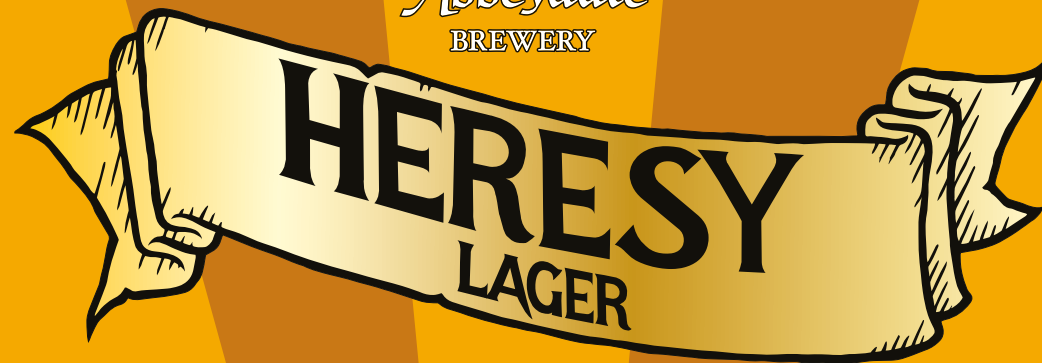
SHEFFIELD CHEESEMASTERS

As Sheffield's only cheesemaker, this urban dairy makes three cheeses; Little Mester, a soft camembert, Yorkshire Poutine Cheese Curds (poutine = chips + curds + gravy), and Sheffield Blue, a soft matured Cambozola. We also supply cheese wedding cakes and run monthly cheesemaking workshops and cheese and wine evenings at our dairy.

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Walter Lawrence



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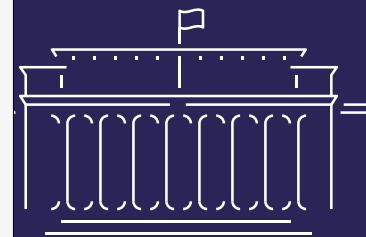


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Sheffield City Hall
Live Music | Comedy | Entertainment
October 2019

Sunday 29th September | 7.30pm

**Richard Dawkins:
An Argument for Atheism**

Thursday 3rd October | 7.30pm

Zadie Smith In Conversation
Part of Off The Shelf
Festival of Words

Thursday 3rd October | 8.00pm

B15 - 15 Years of Bravado
Tribute to Rush

Friday 4th October | 7.00pm

Moscow Philharmonic
Orchestra

Sunday 6th October | 7.30pm

Clinton Baptiste in
The Paranormalist Returns

Thursday 10th October | 8.00pm

Stewart Francis:
Into The Punset

Friday 11th October | 8.00pm

Rhod Gilbert: The Book of John

Wednesday 16th October | 7.30pm

Ruby Wax: How to be Human

Wednesday 16th October | 8.00pm

Dave Gorman: With Great
Powerpoint Comes Great
Responsibility

Thursday 17th October | 8.00pm

The Football Ramble

Thursday 17th October | 7.30pm

An Audience with Simon Reeve

Friday 18th October | 7.30pm

Squeeze plus special
guests Heaven 17

Sunday 20th October | 8.00pm

Al Stewart

Monday 21st October | 7.30pm

David Gower:
On The Front Foot

Monday 21st October | 7.30pm

An Evening with Lenny Henry

Wednesday 23rd October | 7.30pm

George Egg: Movable Feast

Friday 25th October | 7.00pm

Flanders Symphony Orchestra

Saturday 26th October | 8.30pm

The Grand Hallowe'en Ball

Wednesday 30th October | 7.30pm

Jonathan Pie:
The Fake News Tour

sheffieldcityhall.co.uk
Box Office: 0114 2 789 789



SNV Live



NICOLÒ CANOVA

Reaching your inner child through art

Unlike many, who spend their careers chiselling away at a particular method which matures slowly, Nicolò Canova is a genuinely multidisciplinary artist, working in oil, pastels, acrylic, digital, collage, product design and more. The Italian artist, whose work is spread across this issue of *Now Then*, told us more about what he does and what spurs him on in his quest of creation.

What started you on the journey to becoming the artist you are today?

When I was a kid I didn't know what I wanted to become as a grown up. I loved everything that made me happy and laugh. I loved playing, doing sports, dancing, all things that a kid likes - drawing as well, a lot.

So I took a lot of paths. I studied Literature then Physics, trying to follow what I thought were my passions. I was a little bit confused because all these things didn't make me as happy

colored paper. I think it's because I'm afraid of getting bored.

What motivates you to create?

Creating is the only way I can express myself totally, like a tool that allows my inner world to get out into the real one. The power to translate a feeling or an idea in shapes and colors, the ability to make an impression on people, the chance to show my vision of things, is like an eternal thirst.

How does your location influence your art?

I was born and live in Turin, a town in Northern Italy. It's a very dynamic place where artists can grow and live, and it allowed me to find my artistic path and my first collaborations.

But it isn't a big international town, so I started to travel, all around Europe and beyond. And I think that's the secret. The only way you can evolve and improve is to confront yourself with other people, places and cultures. There's not a singular location that can influence your work, but there are communities you can find only if you go outside your comfort zone.

“Creating [...] is like an eternal thirst”

as I wanted to be as a child. Just two things kept me smiling, and they were a pencil and a sheet of paper.

One day I woke up and I realised that I wanted to follow that smile and I began my first art class. And so it all began. When I got to know the power of creating, the power of an image made by my hands, I couldn't get enough. But most of all, with the pencil (or some other tool) I can be in touch with the kid that I was, who wanted a job in which he could laugh and have fun. I think that's it, as simple as it seems.

You're a multidisciplinary artist. What mediums do you work in regularly and what factors dictate which medium you use to explore a particular idea?

I like to use a number of mediums and techniques, to mix them and see the results they can produce, but overall I prefer oil. I love the smoothness, the calm it can give you, the shades you can create and that you need the right time to work with it.

But it's not always easy and practical, because of the timing of commissions. Often I have just a few days to send a finished project, so I have to use other techniques.

Otherwise I think it's the concept mostly that determines which medium I'll use, but I'm not usually fixed on the same way of working. A portrait? Could be digital the first time but pastels the next. A landscape? Acrylic and then collage with

What's next for you and your work?

I'd love to collaborate more, find more interesting projects and start painting murals. But I cannot predict the future. I can only keep going this way, never forgetting to listen to my inner child, who tells me not to stop smiling and having fun.

Sam Walby



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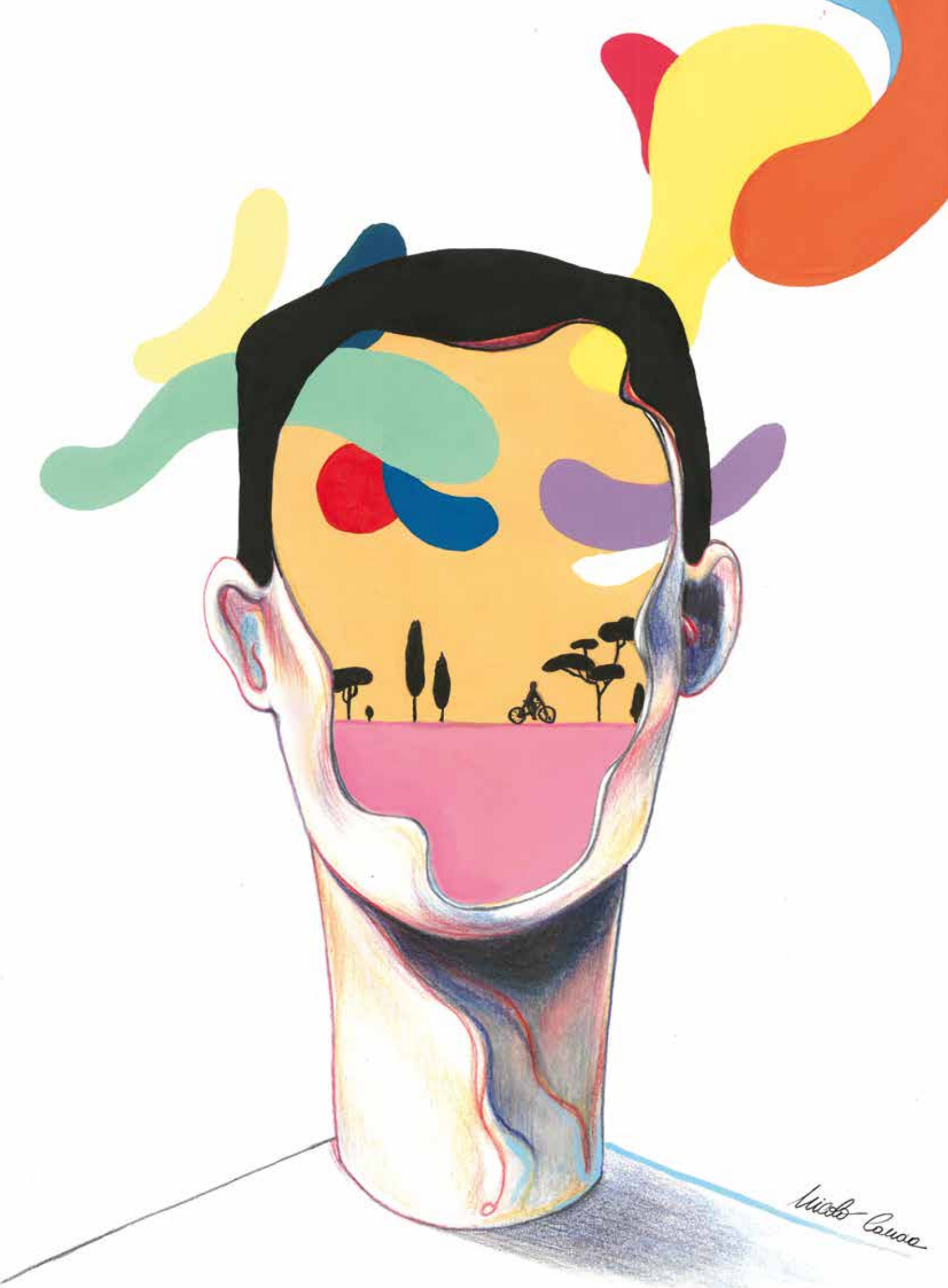


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MUSIC

Being The Cowboy

Old Town Road' by Lil Nas X has finally descended from its record-breaking perch atop the American Billboard Hot 100, but pop's obsession with cowboys continues.

The cowboy is an intrinsic part of the American frontier mythology, embodying the drive for constant expansion into a wild and untamed West, disregarding anybody who might already reside there. In some ways, this cultural moment feels like the last gasp of an expansionist impulse in a world where there is nowhere left to expand into - a world of global American dominance.

The revival of cowboy imagery has been driven by groups it has historically excluded. Lil Nas X is a modern Wild West outlaw, both within 'Old Town Road' ("Can't nobody tell me nothing") and in terms of musical genre. When Billboard seemed to forbid Lil Nas X from country stardom by excluding the song from its country charts, he proceeded to act like a country star regardless, donning a cowboy hat and boots,

media and reality TV, releasing two albums of heartfelt country music, **Two Birds** and **One Stone**, between 2017 and 2018. Lavender Country, who released explicitly gay country music independently in the early 70s, enjoyed rediscovery in the new millennium, culminating in a full album of new material this year.

Country music may still be the cowboy's natural home, but their relationship is increasingly ambivalent, even as cowboys enjoy a renaissance in the mainstream. On Kacey Musgraves' Grammy Award-winning **Golden Hour**, released in 2019, the cowboy's expansionist impulse turns toxic as it seeps into interpersonal relationships. On 'Space Cowboy', it manifests as a pathological restlessness, incompatible with long-term commitment: "When a horse wants to run / There ain't no sense in closing the gate."

On 'High Horse', the cowboy returns as an embodiment of patriarchal arrogance and overbearing tradition, "classic in the

"Country charts feature more black artists than ever"

collaborating with Billy Ray Cyrus and breaking records in the process. The sight of a black rapper - one who would later come out as gay, no less - in this role is boundary-breaking, refiguring this popular revival as more of a reclamation.

For Mitski, an Asian-American woman, the title of her 2018 album **Be The Cowboy** is an empowering mantra, a reminder to act without self-diminishment as a swaggering white cowboy might, as if the horizons for women and ethnic minorities weren't at all reduced. Whether the cowboy can really be separated from its colonial history is an open question. However, the cowboys populating the visuals for Solange's **When I Get Home** hint at the possibility of a cowboy with a different relationship to colonial white supremacy, illuminating the forgotten histories of black cowherds and indigenous vaqueros.

Today the American country charts feature more black artists than ever before, both those coming up through traditional avenues, such as Kane Brown and Jimmie Allen, and those hitching a ride on Lil Nas X's meme train, as seen in Blanco Brown's 'The Git Up'.

Meanwhile, much like Lil Nas X, gay country acts are circumventing Nashville altogether. Drag comedienne Trixie Mattel has resisted consignment to the LGBT ghetto of gay

wrong way". Musgraves echoes and inverts the imagery of 'Old Town Road', rejecting and sending off, rather than reclaiming, the cowboy: "Why don't you giddy up, giddy up / And ride straight out of this town?"

But perhaps the most interesting explorations of cowboys come from underground music looking askance at mainstream obsessions. Sun Araw's **Saddle of the Increate**, released in 2017, is a full deconstruction of the cowboy. Musically, it consists of a kind of exploded Americana. Slide guitar, trilling, birdsong-like synths and drawled cowboy catchphrases are broken down, mutated and reassembled as an unrecognisable jumble of blips, clunks and surrealistic poetic fragments. This is the sound of an American expansionist drive jarring and looping, snagged on its own paradoxes and contradictions, American hegemony straining to maintain its stuttering, holographic illusion.

The popular preoccupation with cowboys could be symptomatic of a burgeoning identity crisis. American global dominance is built on a sense of being the cowboy, but how can a frontier mindset be sustained with no remaining frontier? Musgraves might have the best solution - perhaps it's time for the cowboy to ride out of town.

Andrew Trayford

LIVE REVIEWS



ROBBIE THOMPSON & R.LOOMES

20 September
Bishops' House

Everyone has visited a place like Bishops' House before. It's a small museum in an old Tudor house, timber-framed, thick-walled and fitted out with period decor. There's a table set with artificial food standing behind a display of miscellaneous historical artefacts. It's also a surreal venue for a gig.

First up on the night was solo artist R.Loomes. The opening two tracks cast a heavy feeling of desolation. Grungy, metal guitar chords under the plangent lyrics of 'Magnolia' chipped away at the close silence of the 30-capacity room. At some point the mood was lifted with the more sanguine folk tones of 'The Mind Wanders / The Flesh Follows' and 'Metal Kidney'. The performance was mysteriously moving and I soon stopped thinking about the absurdity of the gig's location.

Sheffield-based solo artist and Buffalo Skinners band member Robbie Thompson stepped up next. Hearing the unreleased track 'Albert Camus Blues' was a big highlight of the night. Thompson explained that the message behind it was to do with finding comfort in shared existential confusion. The track's twinkly guitar chords plated up this heartwarming feeling, getting all carried away with themselves in short bursts of ecstasy. It was a pleasant little break from the stripped-back sound of the night.

The main event of the gig was the launch of Thompson's new single, 'Above Us All the Devil Is Laughing', which is out now on local label Pigeon Hands. Its bleak, realist lyrics were delivered reassuringly with Thompson's signature stolid charm.

The track is all about accepting that the human condition is ultimately doomed, that we can instead draw meaning and compassion from life's day-to-day battles. Thompson's nonchalant singing voice would often turn discordant, though, from the explosive, frustrated utterance of 'above'. Recognising the devil's omnipotence is no easy task.

Marek Nowicki



NO BOUNDS FESTIVAL 2019

11-13 October

This year marks the third iteration of Sheffield's No Bounds, a unique festival organised by the people behind popular venue Hope Works which prides itself on "exploring ideas of freedom and expression through the lens of club culture, art and technology". Though still in its relative infancy, No Bounds has garnered a reputation for pushing boundaries and exploring the best that electronic music has to offer.

This year's featured artists range from world-leading DJs, like house icon The Black Madonna and bass music legends DBridge and Zed Bias, to the more experimental sounds of TSVI's percussive explorations and LSDXOXO's bizarre club constructions. There are also live acts, including Shygirl and Aurora Halal. Sheffield's own scenes are well represented, with many local label heads like Phatworld, Dr Cryptic and Skillz performing, as well as up-and-coming producer Charla Green.

The festival spans two days and three nights and extends well beyond the bounds of live music, with a mix of light installations, wellbeing workshops, drone shows and films. The Millennium Gallery will host a rolling screening of rarely-seen archive film from Sheffield and South Yorkshire dating from the 1960s to the 1990s. Eight of the best venues that Sheffield has to offer will be utilised across the weekend, from Foodhall to Heeley Baths, which will be the scene for the Wet Sounds underwater installation. This year's new addition is Kelham Island Museum, which will play host to multiple installations, including some of the weekend's biggest performances.

No Bounds 2019 is set to showcase world-class electronic music and art from across the globe, as well as the best that Sheffield has to offer as a pioneering hotbed of creativity.

Georgina Collins

LIVE PICKS

The global climate strike represents a watershed moment for all aspects of the cultural industries. The world of music, from stadium bands to DIY spaces, must now respond to the emergency.

While London venues like Oval Space have eliminated single-use plastic, too many venues still produce small mountains of disposable cups every weekend. Even if using glass is impractical, deposit schemes for reusable cups work well across Europe. All that's required is a bit of imagination.

Artists have their role to play, whether through the messages in their music or through their own behaviour. Despite the enormous inconvenience, Hessle Audio producer Joe plays club gigs all over Europe without flying, a recognition that the current big money club circuit is unsustainable. More locally, the Regather cooperative and music venue embed sustainability in everything they do, while Yellow Arch have removed single-use straws from the front of their bars. Small steps, but it's time for the big boys to follow these examples.

MOSCOW PHILHARMONIC ORCHESTRA

Fri 4 Oct | City Hall | £20.16 (£5.60 under 18)

The Moscow Phil presents a night of romantic Russian music, starting with Tchaikovsky's 'Marche Slave' and his classic 'Swan Lake'. Soloist Natalia Lomeiko will light up Glazunov's Violin Concerto, before closing on Khachaturian's 'Gayane Suite', with its heart-racing Sabre Dance.

ALICE HUBBLE / RODNEY CROMWELL MY LO-FI HEART

Sat 5 Oct | Hatch | £5.50

Although she writes songs in the traditional sense, Hubble takes as her sound palette the wide-open electronics of 70s German groups like Tangerine Dream. For this Macho Music Is Stupid gig, she's joined by Rodney Cromwell with his DIY synthpop and the hazy dream-pop of My Lo-Fi Heart. BYOB.

MARCEL VOGEL

Fri 11 Oct | Bungalows & Bears | Free

Head of the Lumberjacks In Hell label Marcel Vogel is one of the most soulful selectors in the game, and he joins the Apricot Ballroom crew to spin disco, jazz and house on their hefty soundsystem. Support comes from new resident Smorsli. As ever at Bungalows, it's free.

HALF MAN HALF BISCUIT

Fri 11 Oct | Leadmill | £24.20

More of a cult leader than a frontman, Nigel Blackwell returns with another set of stories about daytime TV, Monty Don and non-league football, all dissected with his devastating wit. The new stuff is from what may be the best-named album of the century so far, last year's **No-One Cares About Your Creative Hub So Get Your Fuckin' Hedge Cut**.

SAILING STONES

Sat 12 Oct | Cafe #9 | £11

Sailing Stones is Bristol-based songwriter Jenny Lindfors, who's touring her debut album, **Polymnia**. It's a meditation on joy and melancholy, about moving to London and moving back. Lindfors keeps things minimal, with gentle guitar tones framing her introspective lyrics.

GRACE PETRIE

Sat 12 Oct | Leadmill | £13.20

As a young queer feminist singer-songwriter, Grace Petrie has quietly established herself as an alternative national treasure for a generation recommitted to social justice. She's a regular guest on BBC radio with her funny and well-crafted songs, and has recently released her affecting debut album, **Queer As Folk**.

AIDAN O'ROURKE & KIT DOWNES

Thu 17 Oct | Firth Hall

£14.50 (£11.50 concession, £6 under 30)

Composer and fiddler Aidan O'Rourke is best known as one third of exploratory folk outfit Lau. He's teamed up with Mercury nominee Kit Downes to perform music from **365: Volume 2**, their latest album of carefully-crafted miniatures.

NEIL LANDSTRUM

Fri 18 Oct | Secret location | £15.20

This Scottish producer has been playing warehouse parties since the early nineties, but a Sheffield connection was recently forged with record releases on CPU and a Boiler Room set here. This is a rare opportunity to catch the techno don play a live set in a 100-cap room, alongside electro star Cestrian.

LIGETI QUARTET

Thu 24 Oct | Firth Hall

£14.50 (£11.50, concession, £6 under 30)

The adventurous Ligeti Quartet explore themes of communication, with work by Viennese serialist Alban Berg and contemporary composer Patricia Alessandrini. They'll also perform a brand new commission from Robin Haigh, inspired by a video of a pack of dogs imitating a siren.

BUNNY HOOVA / SYMRUN / BEDLAMB

Fri 25 Oct | Hatch | £6

From Rotterdam via Manchester, Bunny Hoova creates weightless, hypnagogic pop with melodies that evaporate on contact. There's also the heart-on-sleeve hip-hop of Tobago Tracks producer Symrun alongside Bedlamb, a new dream-pop project from Hatch's own Jake and Izzy.

HOSTED BY SAM GREGORY

RECORD REVIEWS

AS PART OF SENSORIA FESTIVAL, AT FOODHALL ON 4 OCTOBER SHEFFIELD 'TIL I DIY OFFERS UP A HOST OF LOCAL BANDS INCLUDING THE SLEAZOIDS, ALONGSIDE TWO DOCS ABOUT OUR DIY SCENE. CLOSING THE FESTIVAL WITH THEIR FIRST EVER LIVE SHOW ON 5 OCTOBER ARE ELECTRO SUPERGROUP CREEP SHOW, FEATURING JOHN GRANT AND CABARET VOLTAIRE'S STEPHEN MALLINDER.



BODACH

A Flickering Wick

As heavy two-piece outfits go, Bodach are certainly one of the more ear-catching. On their newest offering, **A Flickering Wick**, Rotherham's heaviest duo infuse seismic grooves with some interesting influences to match the EP's subject matter, the Icelandic season of fire known as Brennuöldin.

Fans of Wardruna will appreciate the droning, monastic vocals on the opening track, 'Every Age Divides'. The atmosphere is aptly befitting of Norse tales regaled around a fire on a brisk night.

The meat of this record, however, provides greater insight into the established Bodach sound - raw, Kyuss-esque riffs that focus on impact and groove with rhythmic vocal lines and tones as thick as treacle.

'Laika' opens with a hint of psychedelia, as eastern-inspired drones ring in and out, while the title track and 'The Shunt' display the duo's riffing prowess. Despite clocking in at only 15 minutes, the EP covers a lot of ground in such a limited runtime. It will be intriguing to see how these ideas are developed should they follow up with a full-length LP.

Interestingly, it is also worth noting that this record was recorded in single takes, barring overdubbed vocals and keys. As such, there's a lo-fi rawness to the record which more casual fans of heavier music may not take to immediately. But those who are well versed in the likes of Melvins and the more experimental side of sludge are sure to take notice - and so they should.

Nick Gosling



MR BEN AND THE BENS

Who Knows Jenny Jones?

The Sheffield music scene can, at times, feel rather too homogenous. Straight outta Lancaster comes Ben Hall with Mr Ben and The Bens to gently shake things up. Knock on a few doors. Ring a few bells. Ben's new record sees him returning to the bedroom to produce expansive, off-kilter lo-fi indie gems, but this time his sound is enmeshed in electronic beats.

Who Knows Jenny Jones? is his mock opera, an ode to the titular heroine, Pitsmoor's finest, who survives alien abduction to discover the joys of disco music. It's ten whimsical odes which sound nothing like anything you'd ever expect. The tale is told through bursts of anthemic ditties and aural oddities. At times evoking the heady joys of early Shins or Decemberists, there's a propulsive otherworldliness and sonic playfulness throughout.

Musically, Jenny's journey oscillates between languid laments and rhythmic melodies. Taut and tight, we're afforded glimpses into her odyssey. 'He is the One' feels like the midpoint of an alternative indie disco, while 'Eight PM' could easily be a Wilco album track, and 'Celecongratulations' is joy abandon, an offbeat, experimental pop piñata which toys with the parameters of time and space.

Who Knows Jenny Jones? is one of the most impressive and singular albums you'll hear by a Sheffield-based artist this year, one which advertises extraordinary potential, showing a knack for humorous lyricism and a supreme knowledge of his craft. It's an album which should introduce Ben to a wider audience and put a smile on your face.

Rob Aldam



WIL BOLTON

Kochi

Since 2003, Sheffield's Audiobulb Records has pushed what they call 'exploratory music'. It's a deeply personal style of ambient music, where the artist uses sound as a device to narrate real life experience, learning more about themselves in the process.

Audiobulb's latest release is **Kochi** from London-based musician Wil Bolton. The album draws from his time spent at the port city Kochi in Kerala, India. Making use of instruments, synths and field recordings, each track captures a totally unique feeling about the city. Key to his music is the resonance of sound and place, with Bolton prolonging the images, memories and emotions of a specific setting.

'Reeds', the opening track, evokes the city's hustle and bustle. It's stunning: the cry of a passing crow, the mutter and murmur of voices, the steady, gentle movement of tinkling cowbells. Bolton remembers a place always on the move. Uplifting layers of drone buzz with the business of the track, euphorically, becoming more and more intense.

The last two tracks are more introspective and personal. In the background of both is the steady sound of the shore, ebbing and flowing, receding and encroaching. An unchanging, inescapable sound makes us as listeners feel hopelessly still. 'Tides' is framed beginning and end by an unnerving sound of rattling bells, and 'Nets' crushes us halfway through with an overwhelming swathe of emotional guitar chords, heavy with effects, giving the track a numb quality.

Kochi is an intense study into music's ability to narrate place-specific memory and emotion.

Marek Nowicki



RICHARD DAWSON

2020

The promotional material for Richard Dawson's latest album, **2020**, begins with the ominous threat that this is his "utterly contemporary state-of-the-nation study" of modern Britain. For a lesser songwriter this would be a disaster, but Dawson has spared us nine songs about Brexit and instead crafted something truly affecting.

Opener 'Civil Servant' introduces the album's instrumental pallet, which includes prominent synth and drum machine, with wild changes in timbre and dynamics. It sketches a portrait of a beleaguered civil servant growing disillusioned with their petite bourgeois job after administering too many punitive government policies. Elsewhere we hear stories of UFO enthusiasts, a disastrous football match, homelessness and the flooding of a local pub rendered biblical by walls of synth.

With each story, larger themes are whittled down until only the most human elements remain. Throughout the album, Dawson toys with the line between trite and profound, best shown on the ten-minute 'Fulfilment Centre'. Over a track that switches between dense angularity and lush folk rock, he outlines the injustices committed against warehouse workers by management.

Reminiscent of reports about the working conditions at Amazon, bottles are peed in, people fall asleep on their feet and someone is forced to miss Christmas due to compulsory overtime. The emotional crux comes at the end with the line: "There has to be more to life than killing yourself to survive / One day I'm going to run my own cafe".

What begins as on-the-nose is undercut by tender humour and the smallness of the protagonist's ambitions.

Jack Buckley



KATE TEMPEST

Ever thirsty – and still holding her own

Despite countless obituaries, poetry has never laid down and died, though there have certainly been periods when its relevance was hard to discern, when it struggled against the zeitgeist rather than cutting with the grain of it.

In that sense, Kate Tempest might be the most important thing to happen to poetry since John Cooper Clarke, recasting it as something of the street and the stage, rather than the salon.

Of course, the hip-hop culture that Tempest teathed upon all through her London childhood never forgot the value of lyricism. She's fused its sense of underdog swagger and warts'n'all realism with the great traditions of English verse in a way that's undeniably her own and truly of its time. It's hard to believe that, a mere ten years ago, she was just another kid waiting their turn at open mic nights.

How does that transition feel?

The focus, for me, is always on the next piece of work. What's amazing about being in the position that I'm in now is that the ideas that I have, I can pursue. It's a huge thrill and I'm extremely grateful, because I felt like I was smashing my head against a brick wall for so long. I couldn't work out how to take things further and I was so desperate to be heard, to get a bigger stage, to have an audience... Once you've been through that kind of arduous process then you don't take it too much for granted. Even when it gets tiring, you remind yourself, 'This is the thing you dreamed of'.

You always had that hunger to be heard, right from the start?

Yeah, absolutely. It was an obsession, from the moment I began. The thing about lyricism, it's naturally about sharing the words. That's kinda the whole point of it. You write a great lyric,

you get excited about it, you can't wait to finish it so you can tell it to your friends. And as I grew more confident and grew more obsessed, the hunger also grew, to be heard by more and more people.

Do you start from an idea about the form of a piece or do you start with fragments and build out?

Usually you can tell from the beginning of an idea what form it wants to be. As with so many things in creativity, the reasons are practical. If I have a poetry book deadline looming, then whatever I'm thinking about will come out as a poem. It's such an unromantic way of explaining it, but really it's the case.

If I'm in a recording studio thinking about making an album, what comes out of me is music. But if I'm sat behind my desk, with a deadline to complete a play by tomorrow, then what comes out of me is a play. Practicalities are useful for directing the current.

Do you still find yourself running right up to deadlines or are you more disciplined and controlled now?

No, I run right up to deadlines! Even with my discipline and control... [laughs]

One thing that really comes out of The Book of Traps and Lessons is that you're documenting the clamour and pressure of the world. How do you make the silence for yourself in order to document that noise?

I think that the process of writing is usually about working out something that's going on, something that is already making a lot of noise within, y'know? So you create the silence by making the noise... [laughs]

people to feel?

No. When I'm writing, I don't think about that. When I'm performing, then it's different – then I am thinking about connecting with people. But when I'm writing or making a record, it's about a journey that I'm on personally. And if I'm being honest about what's happening for me in this time, in this place, in this body, whatever, then maybe me allowing myself to be that vulnerable and that truthful and that raw will allow somebody else to go to that place within themselves.

That claustrophobia that you're talking about... this is what my life's been like for the last year or two. That's what comes out when you make a record – your life comes out. And what a beautiful and amazing thing to be able to say, 'Well, all this stress I've been going through, now I've made this piece of work', and it can create a moment like you've just described, coming out at the end into people's faces and just feeling this relief, this tenderness, this light. It's hugely affecting to hear you say something like that.

But if I had started the process with that intention, I don't think I'd have ever been able to get there. You have to let it reveal itself to you. You can't really decide that you're gonna make an album that will affect people this way or that. You just have to go there, be as honest as you can about your own process.

To turn a question from The Book of Traps and Lessons back on you: where is the good heart to go but inwards?

That question is posed at a particular point in the album, but the answer is hopefully offered in the resolution – which is

“I’ve looked at my hand holding a pen since forever”

Is it a form of catharsis, then?

Absolutely, yeah. I can't really tell you how much a part of my life it is. I'm so *involved* with it. I have been since forever. It's how I understand the world, how I understand my place within the world, how I understand myself.

I feel most at ease when I'm writing. When I have particular things within my life which are traumatic or stressful going on, and I haven't written for a while, as soon as I find myself with a pen and a piece of paper it's like... [exhales] that's it.

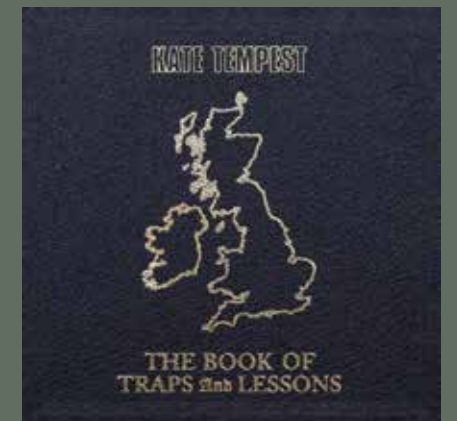
It's very centring. It's eternal. I've looked at my hand holding a pen since forever. And I know that there's something about that process which takes me back to an essential feeling. It keeps me in tune. It's like a service to something very profound.

It's not so much about documenting things, it's about... [long pause] *noticing* things, and just going there, getting yourself out of the way and letting the thing come through you. Especially in performance. Performance is so abstract. What's happening is so beyond comprehension that it's like a surrender. And that's what I mean by service: it's like surrendering yourself to this thing that is so mysterious.

I've been listening to the Book of Traps and Lessons and it's put me through the wringer. It's like an emotional tube ride. There's a subterranean claustrophobia to it, all heat and darkness. But there's that sense toward the end, when you come out into that last track ('People's Faces'), it's like emerging into the light in Zone 3 or something. I've listened to it three times and cried like a child every time. Is that what you're aiming for? Do you have an idea of what you want

that the good heart should go outwards, into other people, into people's faces, into other people's experiences, into connection and universality. That, hopefully, is the answer. The pull inwards, the pull to be fearful and to close and to protect, I understand that. But the answer is always an opening.

Paul Graham Raven



Kate Tempest performs at the Academy on 9 November. The Book of Traps and Lessons is out now.

katetempest.co.uk

HEADSUP

Coyote Records

Sheffield is full of events celebrating the unusual, but none are as unexpected as Coyote's recent presence in the city. We had a chat with founder Tom Fraser.

How did Coyote Records come about?

I started Coyote back in April 2012 with a debut record from Mella Dee, which featured remixes from Mr. Mitch, DJ MA1, Baobinga (now Sam Binga) and Grievous Angel. We release grime-inflected club music - some of it straight up 140bpm, some more exploratory and widescreen - but I've worked hard to make sure all the artists and music sitting on the label gel and ultimately make sense.

What came first, the label or the events?

The label first. I threw my first label event in March 2013. We launched Walter Ego's **Wavey / Military Mind** at a terrible pub venue in Hoxton. It was locked off before midnight.

You've had established names like Last Japan and now J. Sparrow. Do artists need to have a buzz for you to take notice?

Not at all. Often it'll be something that just catches my ear, a certain melody or structure, or even a collection of tracks that move me in some way. Obviously having producers like Last Japan and J. Sparrow be a part of it is great too, because it gives me a lot of confidence to know that artists of that ilk trust me to release their work.

Utah's Bronze EP and J. Sparrow's Single Time / VHS might be your grimest releases yet. Are you conscious of the stylistic direction Coyote takes?

I'd like to think Coyote has fine-tuned a certain sound and visual aesthetic over the last three or four years, and a lot of that comes down to picking out releases that, although thematically and functionally different, draw inspiration from similar places.

I've also made sure that artists on the label share tracks and build relationships, which are often boosted by the club nights we put on too. I think that has been important in focusing what I choose to invest in.

You deal with quite niche areas of music. What keeps you going and what challenges have you faced?

It gets me up in the morning to be honest. Even seven and a half years in it's still a buzz. There's been loads of challenges along the way, but the biggest at the moment is streaming.

People's consumption habits have totally changed over the last few years, which has made it harder for niche instrumental club music to make an impact on the wider streaming landscape, especially when so much of that is dominated by aggressive marketing and impossible algorithms. It's made me refocus on physical formats more than ever, which although expensive to manufacture will always be a cornerstone of what I do with the label.

What are your plans for nights in Sheffield?

To come back if the kind people at DINA let us! I like building communities outside London and Sheffield is such a welcoming city. The space and vibe is perfect for how I programme events. Fingers crossed.

What's next?

A debut EP by Shayu, who's another new signing to Coyote. She's based in Switzerland and makes fascinating, hi-def beats that immediately made me sit up. She draws a lot of inspiration from grime vocals too, which I found really interesting.

In 2020, expect new records from Last Japan and Utah? and hopefully some new music from Tom E. Vercetti and Chemist.

What unreleased records or dubs do you wish you could release?

Anything Jon E. Cash and, beyond that, Gundam's 'Pulse Wedding'. What a dub.

Akeem Balogun

coyoterecordsuk.bigcartel.com

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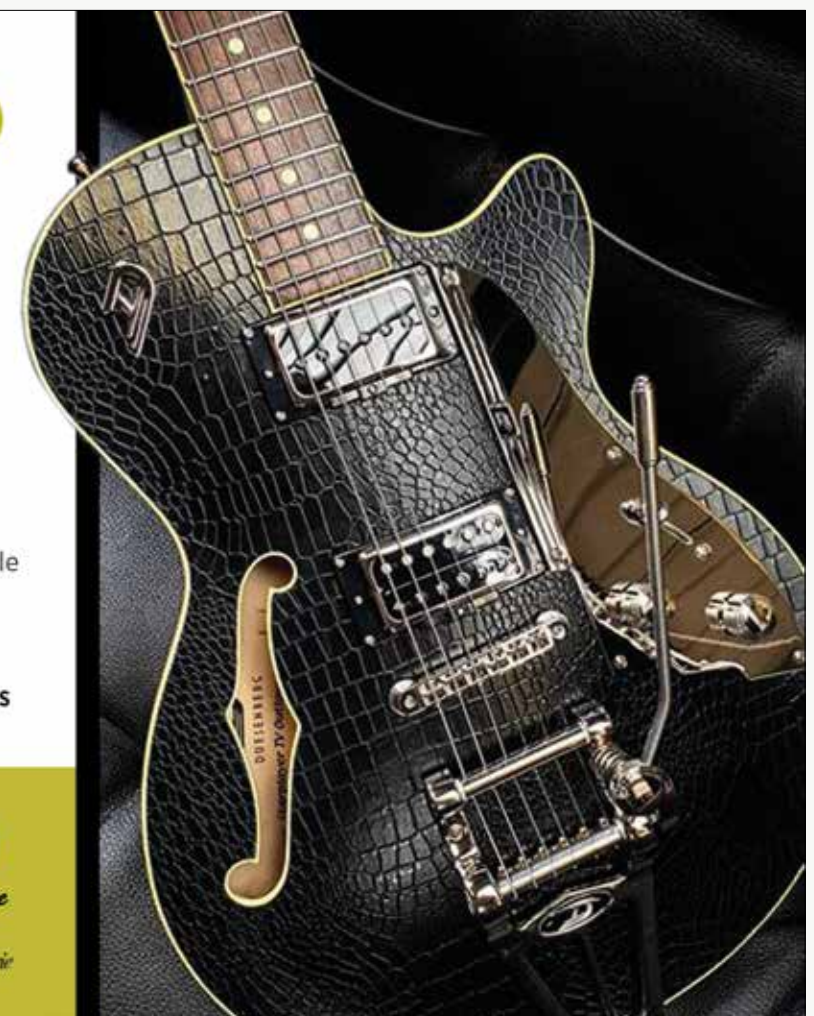
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FILM & STAGE

AD ASTRA

James Gray's **Galactic Contemplation**

James Gray looks to the stars with his genre flirtation, **Ad Astra**, about lonesome astronaut Roy McBride (Brad Pitt), who has believed his father, fabled adventurer Clifford McBride, dead for most of his life. When he's told that not only is he alive somewhere in the outer reaches of space, but that he is also to blame for a recent slew of devastating power surges that have rippled through the cosmos, killing thousands, it puts the introverted Roy on a journey of self-reflection and, ultimately, violence. Roy's own personal and emotional issues, chiefly a failed marriage, surface gloomily along the way.

It's an epic premise, but the devil is in the detail. Gray's version of a near-future humanity is one in which greed and exploitative business practices came hand in hand with technical innovation. He paints us a repulsive capitalist solar system inhabited by super

"The devil is in the detail"

corporations and savage lunar piracy in scenes that hit a little too close to home for the Bezos generations.

Roy embarks on a Virgin Atlantic commercial shuttle to Earth's moon and buys a pillow and blanket for the journey. "Of course," the attendant says with a smile. "That will be \$125."

Space has always been a powerful metaphorical tool in cinema, allowing us to examine the distance between people, from **2001: A Space Odyssey** to **Solaris**. Where **Ad Astra** leads us exactly will prove anticlimactic to some, but Gray makes a salient point out of his third act; in any kind of quest for meaning - be it for love, God or revenge - there will always be some measure of disappointment. Roy's journey allows him to see his life differently, to hold it up to starlight and see refracted all the missed opportunities of his world.

It's unclear what Clifford McBride found out there - but Roy knows what he must do to find himself.

Louis Norton

WORK IN PROGRESS

20 September, The Local Theatre

In Sheffield's newest theatre, the Work In Progress improv troupe put on a show of the same name, a long-form office-based comedy. The audience suggest a workplace - MI6 in this case - and the cast of six throw themselves into improvising a 50-minute, mainly character-driven show.

The performance space at The Local Theatre is 6m by 3m and the audience squeeze into a similar sized space. This works really well for improv, creating the sense that we're all in it together. The show moves at speed, being genuinely funny immediately. It gathers energy and pace as the cast warm to the topic, characters form and jokes develop.

Being new to improv, it took a while for me to work out the structure, for example how scene changes are initiated. Appreciating the skill involved, as well as the comedy unfolding in front of

"The show moves at speed"

you, is a significant part of the delight of watching improv.

It's astonishing how a group of individuals can build a character, pay attention to the others on stage, create a story and remember it, produce a plausible (or at least comedic) ending and still be funny, all at the same time. They allow the audience just the right amount of 'are they going to pull this off?' nerves, and each member perfects the comic timing necessary to make the silences or the potential cock-ups entertaining.

Director and producer Edd Crawley had an idea for an office-based sitcom, but was 'too lazy' to write, so instead he pulled this troupe together in May 2019. There is a thriving improv scene in Sheffield and the ten members of Work in Progress have all cut their teeth in other Sheffield groups, including The Shrimps and Struike Comedy.

Abi Golland



Ad Astra (2019)

FILM & STAGE LISTINGS

CELLULOID SCREAMS

24-27 Oct | Showroom Cinema | £95, £85 concs

An annual celebration of classic and contemporary horror flicks, this year including political slasher **Tone Deaf**, the UK premiere of **Antrum: The Deadliest Film Ever Made**, Ant Timpson's **Come To Daddy**, two secret films and plenty more. A festival pass gives access to all films across three days.

UNDER THE KNIFE

Wed 16 Oct | 7pm | Abbeydale Picture House | Free

Sheffield Save Our NHS and Yorkshire Socialist Health Association screen this documentary exposing the privatisation and dismantling of the NHS, directed by Emmy-award winning Susan Steinberg, followed by a Q&A (TBC). Free entry.

TANNIE & TANNIE

18-19 Oct | 7:30pm | Kollider, Castle House
£12, £10 concs + booking

Two 'tannies' (aunties) set out on a journey which "echoes the Great Trek of South African settlers in the 1800s," while also exploring current political themes, with nods to the stories of Herman Charles Bosman and Khoisan folktales.

THE LAST KING OF SCOTLAND

Until 19 Oct | Various times | Crucible | £15-40

A world premiere and the first stage adaptation of the award-winning book by Giles Foden, which spawned the successful film of the same name, documenting the magnetic charm and utter ruthlessness of Ugandan dictator Idi Amin through the eyes of his personal physician.



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SHEFFIELD PHILHARMONIC ORCHESTRA

Sat 9 November, Victoria Hall
sheffieldphilharmonicorchestra.org/events

Next month the Sheffield Philharmonic launches its 74th season with the first event in a series celebrating the work of women composers. On 9 November the orchestra will play work by the innovative Clara Schumann and the lesser known but no less important Louise Farrenc. 2019 marks the 200th anniversary of Schumann's birth, so in celebration the Philharmonic will showcase the world premiere of a new orchestral arrangement of her '4 Pieces Caractéristiques', which was originally written for solo piano. Opening the event will be Farrenc's 'Overture no. 1 in E minor', her first overture and widely considered an 18th-century masterpiece.

Conducted by George Morton and featuring Charlotte Pinder on violin, the SPO will also give renditions of Tchaikovsky's 'Sérénade mélancolique' and Brahms' 'Symphony no. 2 in D major'. The event runs from 7pm to 9:30pm. Event tickets and season tickets are available on the website, with plenty more concerts to come.

Discounts on season tickets are also available on the Now Then App.



CAVENDISH CANCER BUDDIES

cavcare.org.uk

Cavendish Cancer Care are growing their popular Cancer Buddies scheme to support more people in Sheffield. In 2018, the scheme was highly commended for the Volunteering Award at the Sheffield Making A Difference Awards. Now it's expanding and aims to connect more people in need.

The scheme trains volunteers, who have either had cancer themselves or cared for someone with cancer, to support someone else in a similar situation. Volunteers are guided by the highly qualified cancer support staff at Cavendish, ensuring a high standard of support rooted in therapeutic principles.

"The purpose of Cancer Buddies is to pair you with someone who's totally removed from your life, but also gets what is happening. It's a non-judgemental support network, and one that so many people desperately need," said Kim Scott, who oversees the scheme.

The Cavendish Cancer Buddies scheme is welcoming applicants. If you think you might benefit from having a Cancer Buddy, contact Kim Scott on 0114 278 4600 or K.Scott@cavcare.org.uk.

DRY WIT COMEDY NIGHT

Tue 19 Nov, Theatre Deli



Can you have a laugh without having a drink? That's the serious question posed by this upcoming comedy night at Theatre Deli.

Hosted by Drink Wise, Age Well, a programme encouraging healthier choices as people age, Dry Wit (brilliant name) is positioned mid-week, in part because an alcohol-free night poses less of a challenge to the morning rise. As the promoter rightly notes, there's also no need for a designated driver.

A £10 deposit puts you in front of sets from veteran stand-up Jo Caulfield, Archie Kelly (perhaps best known as Kenny Senior from **Phoenix Nights**, but well respected on the live circuit too), and 'loalternative' rockstar and musical comedian Christian Reilly.

Tickets are available via Eventbrite and doors open at 7pm. Go on, give it a shot (no, not that kind of shot).

GATLING GUITARS

Hoyland Ind Estate, S3 8AB
gatlingguitars.co.uk



As we so aptly put it in a recent profile of the business, "Music should be about rocking out, not selling out" - and that's very much the ethos behind Gatling Guitars.

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There's an on-site workshop for repairs and they offer free set-up to cater to your own playing style. There are also 12-month interest-free finance options available.

If this has piqued your interest and you're free on 26 October, get yourself down to Gatling for their D'Addario String Day. If you book in, you'll get a free set of strings installed by D'Addario.

Sign up on their website from 1st October.

UNIVERSITY OF SHEFFIELD CONCERTS

sheffield.ac.uk/concerts



As evidenced by their regular appearances in our monthly Live Picks, University of Sheffield Concerts offer high-calibre events at reasonable price points. Their recently announced 2019-2020 season encompasses folk, contemporary classical and international sounds, including some big names alongside up-and-coming stars.

Aidan O'Rourke and Kit Downes come to Firth Hall on 17 October, playing tender folk music from O'Rourke's **365: Volume Two**. Closely afterwards on 24 October, Now Then favourites Ligeti Quartet take the stage to provide modern contemporary music, with vocals from Sheffield-based soprano Ella Taylor.

On 31 October, Jonathan Best of Yorkshire Silent Film Festival plays a piano score for **Nosferatu**, and on 16 November the baton is passed to Propellor, whose current live show, 'Loom', takes in folk, jazz, classical, field recordings and electronics for an 'in the round' experience like no other, with a guest appearance from Bellowhead's Jon Boden.

FESTIVAL OF DEBATE 2020

Call for event proposals
festivalofdebate.com



Since 2015, the company behind Now Then has hosted Festival of Debate, an annual series of events exploring politics and society in the 21st century. This year Opus hosted 60 events in collaboration with over 50 local partners, from universities to interested individuals, and next year will be no different.

Planned to take place across a six-week period in late April and May, FoD 2020 is being mapped out as we speak. As ever, we are really keen for anyone who is interested in running an event as part of the festival to get in touch. We are comfortable with all approaches to co-working, from light-touch event delivery support to sitting down with you to talk over your proposal in detail.

If you're interested, fill in the form which is pinned to the top of our Twitter and Facebook pages and we'll be in touch.

WHAT'S ON @ THEATRE DELI OCTOBER

2 OCT- BLOKES, FELLAS, GEEZERS

Somewhere in rural North East England Jake brings us into his world. Where the men are men and the pints are cold, to tell us a story about his relationship with his 'Fatha'. *Theatre/Comedy.*

3-4 OCT- 100 YEARS

A radical re-imagining of Marquez's landmark novel 'One Hundred Years of Solitude', told with bold physicality and sharp humour. *Theatre.*

5 OCT- TERROR FROM THE SKIES

A solo storytelling show that questions the impact of big business capitalism on local communities, while asking questions about the other myths that unite and divide us. *Theatre/Storytelling*

9TH OCT- GREATER THAN THE SUM

An evening of groundbreaking new music featuring artists from an astonishing range of cultures, responding to each other to create 3 specially commissioned pieces. *Music.*

10TH OCT- UMBRELLA MAN

A story of a young man from the north of Scotland who tries to prove the Earth is flat: a tale of friendship, loss and conspiracy that will take you on a journey to the outer limits of common sense, and beyond. *Theatre/Spoken Word.*

16TH OCT- HOW TO KEEP TIME

Using just his voice and an electronic drum kit, award-winning spoken word artist Antosh Wojcik explores the effects of dementia on speech, memory and family in his debut work for stage. *Spoken Word. Music.*

17TH OCT- IT'S TRUE, IT'S TRUE, IT'S TRUE

Based on surviving court transcripts, this new play dramatises the seven-month trial that gripped Renaissance Rome, and asks how much has changed in the last four centuries. *Theatre.*

18TH - 19TH OCT- BUILD A ROCKET

Yasmin is a bright 16-year-old from a small seaside town. In an instant, her world is turned upside down when she becomes pregnant with her son, Jack. Suddenly her life isn't sandcastles, arcades, and donkey rides. *Theatre.*

29TH - 30TH - 31ST OCT- QUEENS OF SHEBA

Queens of Sheba tells the hilarious, moving and uplifting stories of four passionate Black Women battling everyday misogyny — where sexism meets racism. *Theatre.*

TICKETS: WWW.THEATREDELI.CO.UK202 EYRE STREET
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AONIA FEST III

SAT 12TH OCT - £15 ADV - 7PM *#
BON JOVI FOREVER
+ SUPPORT

SAT 19TH OCT - £14 ADV - 7PM *#
THIS WINTER MACHINE
+ UNDER A BANNER

FRI 25TH OCT - £8 ADV - 6.30PM *#
DEFORMATION OF MAN
+ DOMINION OF ASHES
+ KING ABYSS
+ BURN DOWN THE DISTRICT

SAT 26TH OCT - £10 ADV - 7PM *#
TOOL SHED
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+ TORMENTA
+ PSYTHON

SAT 2ND NOV - £10 ADV - 7PM *#
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SAT 3RD NOV - £15 ADV - 7PM *#
OKILLY DOKILLY
+ RED RUM

SAT 16TH NOV - £8 ADV - 7PM *#
BLACKWATER CONSPIRACY
+ YESTERDAY'S GONE
+ BLAME THE SACRED

FRI 22ND NOV - £20 ADV - 7PM *#
SICK OF IT ALL
+ COMEBACK KID
+ CANCER BATS
+ GROVE STREET FAMILIES

SAT 23RD NOV - £10 ADV - 7PM *#
CHOP SUEY
KILLSWITCH UK
+ SUPPORT

FRI 25TH NOV - £10 ADV - 7PM *#
LED INTO ZEPPELIN
+ SUPPORT

SAT 30TH NOV - £12 ADV - 7PM *#
APOSTLES OF CHAOS
+ SUPPORT

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HEAVEN & HELL
HALLOWEEN
PARTY

THU 7TH NOV // 19:30 – 22:30

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THURSDAY 3RD OCTOBER SENGORIA PRESENTS HOLLY HERNDON	TUESDAY 29TH OCTOBER (18+) TIC TUESDAY CLUB KRYSTAL KLEAR	THURSDAY 29TH NOVEMBER QUEENSRÛCHE
FRIDAY 4TH OCTOBER (18+) APPLEBUM	FRIDAY 1ST NOVEMBER JOHN POWER (CAST)	SATURDAY 30TH NOVEMBER RIDE
SATURDAY 5TH OCTOBER SENGORIA PRESENTS CREEP SHOW (JOHN GRANT & WIRANDLER)	FRIDAY 1ST NOVEMBER (18+) JO WHILEY'S 90S ANTHEMS	TUESDAY 3RD DECEMBER (18+) TIC TUESDAY CLUB UNGLUED
TUESDAY 8TH OCTOBER (18+) TIC TUESDAY CLUB HYBRID MINDS	SATURDAY 2ND NOVEMBER FROM THE JAM	TUESDAY 10TH DECEMBER (18+) TIC TUESDAY CLUB GARAGE SPECIAL
FRIDAY 11TH OCTOBER (18+) LOST	TUESDAY 5TH NOVEMBER (18+) TIC TUESDAY CLUB MUNGO'S HIFI	TUESDAY 17TH DECEMBER (18+) TIC TUESDAY CLUB HORSE MEAT DISCO
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THURSDAY 17TH OCTOBER (18+) GRAPEFRUIT	TUESDAY 12TH NOVEMBER (18+) TIC X SWEATS PRESENTS ARTWORK	THURSDAY 14TH MAY 2020 PETER HOOK & THE LIGHT
TUESDAY 22ND OCTOBER (18+) TIC TUESDAY CLUB DIMENSION	MONDAY 18TH NOVEMBER IDLEWILD	

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OCTOBER

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 5/ SOPHIE AND THE GIANTS
 6/ LAURENCE CLARK
 7/ DZ DEATH RAYS
 8/ PULLED APART BY HORSES
 8/ BOB THE DRAG QUEEN
 9/ OCTOBER DRIFT
 9/ NEW HOPE CLUB
 9/ KAWALA
 11/ HALF MAN HALF BISCUIT
 12/ GRACE PETRIE
 13/ THE STRUTS
 15/ SCREENING OF PULP FICTION
 16/ SPONTANEOUS POTTER
 16/ LEIF ERIKSON
 18/ VISTAS
 19/ THE LANCASHIRE HOTPOTS
 20/ GLENN MOORE
 21/ HEADIE ONE
 23/ JAMES ACASTER
 23/ SQUID
 25/ LAMB
 26/ BIG COUNTRY
 27/ AIRWAYS
 30/ JOHN ROBINS
 31/ JONNY & THE BAPTISTS
 31/ SCREENING OF OMEN
 31/ SCREENING OF GET OUT

NOVEMBER

1/ TWENTY EIGHT CLUB
 2/ THE BLUETONES
 5/ SPECTOR
 7/ NICK HELM
 8/ WILLIE J HEALEY
 9/ GLASS CAVES
 11/ MARIANAS TRENCH

NOVEMBER

12/ BLOXX
 14/ MAVERICK SABRE
 14/ BOSTON MANOR
 15/ CLEAR VINYL & FRIENDS
 16, 17, 18/ BILLY BRAGG
 18/ IDLEWILD
 19/ PROFESSOR GREEN
 20/ YONAKA
 20/ DO NOTHING
 22/ LARKINS
 23/ FONTAINES D.C
 24/ DALISO CHAPONDA
 25/ IMPERIAL WAX
 26/ WSTR
 27/ SCREENING OF GREASE
 28/ BAND OF SKULLS
 29/ SPINN
 30/ THE DUALERS

DECEMBER

1/ BIG FISH LITTLE FISH
 6/ THE WEDDING PRESENT
 7/ MIDLAND
 8/ GIGGLE AID
 8/ KYLE FALCONER
 11/ SKINNY LISTER
 12/ CARL HUTCHINSON
 13/ MARK LANEGAN
 15/ ANDREW O'NEILL
 16/ MAX & IGGOR RETURN BENEATH ARISE
 18/ BEANS ON TOAST
 20/ ROCKMAS!

JANUARY

29/ NINA WEST
 30/ JORDAN BROOKS

FEBRUARY

6/ HAWTHORNE HEIGHTS
 7/ MIZ CRACKER



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